

# MUSICAL AMERICA



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## TALI ESEN MORGAN TO QUIT OCEAN GROVE?

**Rumor that America's Summer Musical Mecca Will Move to Asbury Park**

**Camp Meeting Authorities Resent Increasing Importance of Concerts at Big Auditorium—A New Auditorium for Brilliant Musical Events**

There are rumors every year at the close of the concert season at Ocean Grove, that Tali Esen Morgan, director of music, is about to resign. These, on investigation, have always been found so intangible as to cause serious doubt as to their authenticity, but this year the rumors have a more tangible foundation and presage trouble for the musical future of the resort.

Ocean Grove is really a restricted town which has grown up through the influence of, and about, the annual camp meeting. After the building of the great auditorium the musical direction of the religious meetings passed through the hands of several men until, ten years ago, Tali Esen Morgan took charge.

Then the only idea was to have a choir and good congregational singing, but through the energy and initiative of Mr. Morgan the performance of oratorio was begun. This led to gradually increased musical activities until a large orchestra was formed, a big chorus organized, children's musical work begun, a magnificent organ installed and the greatest of artists engaged for concerts, which largely superseded oratorio, making Ocean Grove the Summer Mecca for the musicians of America.

This year has seen the culmination of the musical scheme and has been the most successful in the history of the Grove. The receipts and disbursements for the musical department alone were respectively \$26,000 and \$25,000 in round numbers, leaving a profit of \$1,000; this is the public statement made by the treasurer.

The success of this year was made possible only by taking the camp-meeting from the middle of August and placing it at the end of August and the beginning of September, thus leaving free for concerts the best paying days of the whole season.

This the religious element resents, and since it is all-powerful a decided reaction has set in, culminating in a movement to restore the camp-meeting to its original place.

From reliable sources it has been learned that a committee of Asbury Park real estate dealers and business men, anticipating some unfavorable action on the part of the Ocean Grove authorities forcing Mr. Morgan's retirement, have made tentative arrangements for raising \$100,000 and have secured an option on certain real estate in Asbury Park upon which to erect an auditorium. It is proposed to surpass Ocean Grove in size and completeness (organ and all) and to engage Mr. Morgan as musical director giving him a free hand.

In this case oratorio would be given every Sunday evening, concerts every day, and opera in English would be tried out. It is also probable that Mendelssohn's "Elijah" would be staged.



TALI ESEN MORGAN

One of America's Best-Known and Most Progressive Conductors—For the Past Ten Years He Has Been Director of the Annual Series of Concerts at Ocean Grove, the Most Important Musical Events in the Country, During the Summer. It Is Reported That He Will Resign This Directorship and Establish on an Even Larger Scale a Musical Season in Asbury Park

## DIPPEL BACK WITH NEW OPERA PLANS

**Announces Repertoire for First Week at the Metropolitan**

After spending four months in Europe Andreas Dippel, administrative manager of the Metropolitan Opera House, arrived Tuesday last on the *Kronprinzessin Cecilie*. He made his headquarters at Kaltenleutgeben, near Vienna, but in his search for singers he visited London, Paris, Karlsruhe, Munich, Vienna, Leipzig, Berlin, Bayreuth, Milan, Carlsbad and Bad Gastein.

The repertoire of the first week at the Metropolitan, said Mr. Dippel, would be representative of the strong company he and Mr. Gatti-Casazza had assembled. On Monday November 16, "Aida" will be given, the cast including Emmy Destinn, Louise Homer and a new baritone, Mr.

Amato. Toscanini will conduct—this being his debut.

On the following Wednesday, Wagner's "Die Walküre" will be given with Gadske and Olive Fremstad. The new tenor, Erik Schmedes, will be also heard for the first time.

On Thursday Geraldine Farrar and Caruso will be heard in "Madama Butterfly." On Friday there will be "Traviata" with Sembrich, and on Saturday afternoon "Tosca" will be given with Eames.

A new soprano will be Isabelle L'Huilier, of the Opera Comique of Berlin, and a new tenor, Carl Jörn, will be here from January till the end of the season.

"Tiefland" will be the first novelty of the season and D'Albert's opera will have its American premiere on Monday, November 23. The cast will be the strongest one

(Continued on page 4)

## NEW POSITIONS FOR ORCHESTRA PLAYERS

**Increased Demand for Musicians Affects Old New York Organizations**

**Greater Opportunities Than Ever Before for Competent Instrumentalists — Formation of New Orchestras for the Two Opera Houses the Principal Cause**

That the formation of new orchestras by the Metropolitan and the Manhattan has resulted to a certain extent in the depletion of the ranks of New York's principal symphony organizations, is shown by the membership lists of the leading orchestras of the city for the new season. The expansion of the opera campaign, combined with other minor causes, has necessitated practically a reorganization in one or two instances; in short, instrumentalists of the first rank are probably in greater demand in the metropolis this Fall than ever before.

One of the orchestras affected is the New York Philharmonic Society, some of whose members have accepted positions in the different opera house orchestras, while its first bassoon player goes to the Philadelphia Orchestra, and its first cellist has joined a small orchestra, also in the Quaker City, that will play for a talking-machine company. It is understood that the explanation of the defection of so many of its members from the Philharmonic lies in their desire for permanent positions at fixed salaries. Since the date of its organization in 1842, this society has pursued a co-operative policy, which means that the musicians, instead of being paid regular salaries, have shared proportionately in the proceeds of each year's series of sixteen concerts; and, while the members have fared satisfactorily under these conditions, it is stated that their income naturally has not been equal to that which is possible in organizations more busily employed. With the single exception of the president, who at present is Andrew Carnegie, all of the executive officers are members of the orchestra's personnel; Richard Arnold, for instance, being at the same time the vice-president and the concert-master.

The New York Symphony Society likewise has lost a large number of its old members. In fact, all of the larger orchestras have had to engage or are now seeking new players for the more or less depleted ranks of their various sections. But this upheaval, it is generally expected, may result in more carefully chosen and finely-balanced organizations than ever.

Speaking of the withdrawal of so many of the Philharmonic players, Richard Arnold had this to say to a press representative this week: "You cannot blame men if they go where they can get a good permanent salary. A man's first duty is to his family. Some of the men who are leaving have been with the orchestra from twenty-five to thirty years, and you may be sure that they gave the matter much consideration before taking the step."

"Our first trombone and several other men have always been with the Metropolitan, but were relieved from duty to play with us. With extra work and rehearsals they will not be able to do it. There has been no hard feeling and it has been simply a matter of business."

## A PROPAGANDIST OF AMERICAN SONG

### Charles Farwell Edson Returns to Los Angeles After Trip in the East

Charles Farwell Edson, the basso, has returned to Los Angeles from an extended trip through the East. Since his return he has resumed teaching at No. 2020 Toberman street.

Mr. Edson signalized his return to teaching by giving a recital for the benefit of his friends at the County Hospital. It seems that one of the junior Edsons was stricken with scarlet fever. After a hard siege a county hospital nurse pulled the sufferer through, and Mr. Edson showed his appreciation by giving a concert to the girls of the County Hospital.

Mr. Edson is a basso, with a voice of great range. He is an earnest student, who has succeeded in becoming an able interpreter. With a fine stage presence and magnetic personality, he easily carries an audience with him.

In his "Songs of Love" Mr. Edson makes a special appeal, for he has chosen exquisite little gems, which he sings with delightful simplicity. Many of the settings as well as the verses are his own, and he likes to play his own accompaniments to them. One of these, "Over the Rush of the River," the words and music of which are by Mr. Edson, is a song of exceptional merit, and the setting of Kipling's "Mother Mine" is one of the best of this singer's efforts as a composer, since it perfectly accords with the poem.

During his recent visit to New York he



CHARLES FARWELL EDSON

Well-known Throughout the Country As a Basso, Teacher and Composer

studied with Hermann Klein, who assisted Manuel Garcia, of London, in compiling his great treatise on singing.

Mr. Edson expects to tour the East in the near future under the management of J. E. Francke. G. B. S.

## BOSTON ORCHESTRA ANNOUNCES PLANS

### Max Fiedler Will Conduct Ten Concerts More Than Were Given Last Year

BOSTON, Sept. 21.—The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on October 9 and a concert on October 10. It will give as usual twenty-four public rehearsals and twenty-four concerts in its home city, the season closing on Saturday evening, May 1, 1909.

It will give ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington and three in Providence and Hartford. Altogether it will give a total of 110 concerts—ten more than last year. In the last week of January it will give six concerts in the Middle West, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester.

Max Fiedler, of Hamburg, who has been appointed conductor of the orchestra for the present season, will arrive in this country the end of this month. Willy Hess will return to his old post of concert-master and there will be a new second concert-master in place of Mr. Czerwonsky, who has given up orchestral for quartet and solo

work. Otherwise there will be practically no changes in the personnel of the organization.

The auction sales of seats for the Boston concerts are scheduled to take place in Symphony Hall, Boston, on September 28 and 29, and October 1 and 2. Reports that have been received lead the management to believe that the patronage will be even greater than last year, which was a record season for the orchestra. Mr. Fiedler's coming is looked forward to with many anticipations of pleasure. Those who are familiar with his work in Europe are confident that in him the Boston Symphony Orchestra is bringing another great conductor to America, one who can hold the ground gained by Dr. Muck during his two years' residence in this country.

### BERNHARD ULRICH'S PLANS

Baltimore Manager Announces Concerts by Philadelphia and Boston Orchestras

BALTIMORE, Sept. 21.—Bernhard Ulrich, of the Lyric, made several announcements for the coming season to-day. The Philadelphia Orchestra, Carl Pohlig, conductor, will give five Monday evening concerts, October 26, November 23, December 28, January 25, and March 1. The soloists will be Louise Homer, Emil Sauer, Thaddeus Rich and Alwin Schroeder. This is the fourth season of the Philadelphia Orchestra in Baltimore.

The Boston Symphony Orchestra will give concerts on Wednesday evenings, No-

vember 4, December 2, January 6, February 17 and March 17, under the direction of Max Fiedler.

There will also be given at the Lyric this season recitals by the most eminent American and European artists and concerts by Baltimore's best musical societies.

W. J. R.

## DENVER CHORUS IN EISTEDDFOD TRIAL

### Big Concert at New Auditorium Under Henry Houseley's Direction

DENVER, COL., Sept. 18.—The Eisteddfod Chorus, under the direction of Henry Houseley, earned a distinct triumph last evening, on the occasion of its big concert at the new auditorium, in spite of defective acoustic conditions for chorus singing, resulting from the incomplete state of the building. The program included the two pieces to be sung at the Eisteddfod at Salt Lake City—"Sylvia," by Protheroe, and "The Challenge of Thor," by Elgar—and were interpreted in a manner that reflects the thorough musicianship of this worthy conductor. Bertie Berlin, the popular local soprano, appeared as soloist in Rossini's "Inflammatus," one of the best rendered numbers of the varied program. Gargiulo's Band was a strong factor in making the concert a long-to-be-remembered success.

George Lee Tenney, the Chicago tenor, who with Mrs. Tenney came here two months ago broken in health, has been so vastly benefited by the far-famed Colorado air and sunshine that he is compelled to exercise rare restraint in following his physician's orders not to give way too early to his native desire to sing. Mr. Tenney's physical breakdown, brought on by overwork, necessitated the cancelling of many engagements in Chicago and many Eastern cities, and also the granting of a year's leave of absence by the Lewis Institute of Chicago, of whose music department he is the director.

Elenor Painter, the contralto, formerly of Colorado Springs but now of New York City, appeared as the principal soloist at a gathering of prominent musical folk last evening at the home of Mr. and Mrs. William Huff, on Franklin street. The flattering ovation she received from her admiring fellow-artists after singing a group of German songs was most deserved, for in *Lieder* Miss Painter excels. Mrs. Huff, who is a pupil of Ysaye, Wilhelm Schmidt, the pianist, and Dr. John H. Gower, the composer, were the assisting artists. W. S.

### Montgomery, Ala., School Opens

MONTGOMERY, ALA., Sept. 21.—With a registration exceeding that of any previous year in its history, the Eilenberg-Lindner Conservatory of Music opened its doors last week to many old and new pupils.

The recital of the Eilenberg-Lindner Conservatory, given at the Grand during the Spring in conjunction with a concert of the Montgomery Symphony Orchestra, under the direction of Robert Eilenberg, is still remembered with pleasure by the people of the city. The orchestra was organized and trained by Mr. Eilenberg.

## PHILA. CHORAL UNION BEGINS REHEARSALS

### Conductor Pohlig's Return Expected Next Week—More Boxes for Hammerstein

PHILADELPHIA, Sept. 21.—The Choral Union of Philadelphia resumed rehearsals this evening in new quarters, at the New Century Guild. The increased membership of this association, due to the admission of members of last season's sight-singing classes, made it necessary to look for other quarters, and the board of managers of the New Century Guild, being in hearty sympathy with the work, offered the use of its rooms for the winter. The society will prepare Von Bree's "St. Cecilia's Day" for the concert in December and Mendelssohn's unfinished opera of the "Lorelei" for the second concert, in February.

Conductor Carl Pohlig, of the Philadelphia Orchestra, will be in Philadelphia within a week. The orchestra season has a bright outlook, and the indications are that, despite the number and quality of competing attractions, the support will be at least as good as it was last year, and perhaps better.

The orchestra now numbers eighty-five musicians of the highest grade. Thaddeus Rich is again the concert-master, and C. Stanley Mackey, the librarian.

First of the popular-price opera companies to visit Philadelphia will be the Abramson Italian Company, which will be heard in repertoire at the Grand Opera House during the week of October 19.

The five concerts by the Boston Symphony Orchestra will again be among the important attractions of the musical season. They will be given at the Academy of Music, on Monday evenings, November 2 and 30, January 4, February 15 and March 15.

The only appearance of Mme. Cecile Chaminade, in recital, in Philadelphia will be under the management of Helen Pulaski Innes, who, arranging many interesting musical events, announces that she has prepared an attractive prospectus for the coming months. The Chaminade Club will give three public concerts under her direction. Mrs. Innes has also been engaged to manage a series of important concerts in New York, and will, as usual, conduct the Philadelphia Teachers' Chorus.

With a view of inspecting the proposed site for the Verdi Monument in Fairmount Park, members of the committee on Plans and Improvements of the Fairmount Park Commission, accompanied by a committee consisting of C. C. A. Baldi, Michael Angelo Rossi, Emanuel V. H. Nardy and others, visited Fairmount Park last Friday afternoon.

There are now applications for twenty boxes for the entire season of eighty performances at the Philadelphia Opera House in the hands of the box committee, and about enough applications for single nights to fill all the boxes of the grand tier at all the performances—a condition of affairs that was highly gratifying to Oscar Hammerstein when he received the report while in town last Friday. He is delighted with the progress made in the construction of the opera house. S. E. E.



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## NEW PHOTOGRAPHS OF MME. GADSKI IN HER BERLIN HOME



MME. GADSKI AND HER DAUGHTER IN HER MUSIC ROOM



THE PRIMA DONNA IN THE DINING ROOM OF HER BERLIN HOME

### WELSH CHORUS WILL SING FOR PRESIDENT

Also to Give Public Concert in Washington on October 5—Musurgia Club Meets

WASHINGTON, D. C., Sept. 23.—The first musical event of any great importance in the National Capital will be a concert by the Mountain Ash Company of Welsh Singers, on October 5. The appearance of these singers here is made especially significant, owing to the fact that this organization of twenty-seven male voices has been invited to give a concert at the White House before the President and Mrs. Roosevelt and a few friends, on October 6. This is the first musicale in official circles that has yet been made public.

The Musurgia Club held its first meeting recently, and plans were discussed for the coming Winter.

An interesting feature of the services of M. E. McKendree Church will be the playing of the Apollo Orchestra, under the direction of Albert P. Johnson. Rehearsals have already begun, with a membership of over thirty musicians. The Apollo Orchestra is also planning a series of monthly public rehearsals.

Grace Kerns, of New York, assisted at the services of St. Margaret's Episcopal Church last Sunday, singing "Hear Ye, Israel," from Mendelssohn's "Elijah."

Clara Drew has opened her vocal studio for the season, with special courses arranged for advanced pupils and beginners. Miss Drew is making a study of Russian songs, having spent much time during the Summer in the gathering of such material.

Word has been received from John B. Bovelto, director of the greater Washington Band, in London, where he is hearing the national bands of England at the Franco-British Exposition there.

Edith Pickering has opened her studio of vocal training at the Von Unschuld University of Music with a good attendance. She will give several recitals during the coming Winter. W. H.



Mme. Gadski, with Her Accompanist, Looking Over New Songs and Planning Programs for Her Next American Concert Tour.

### MAX ZACH IN ST. LOUIS

Orchestra Conductor Returns to Take Up His Work for the Season

ST. LOUIS, Mo., Sept. 21.—Max Zach arrived in the city recently bringing with him his son, Leon. The Zach family will live here during this Winter and Spring, while Mr. Zach devotes himself to the direction of the Symphony Orchestra and some private teaching to advanced pupils. The season promises to be a prosperous one, as the subscription for the concerts is larger than ever before.

Cavallo closed his concert season at Forest Park Highlands and established himself in St. Louis as a band leader who will in future have to be reckoned with in the annual Summer scheme of out-door music.

The season of music will not be in full swing here till the middle of October. E. H.

### MRS. KELSEY FOR PHILHARMONIC

Popular Soprano Sails from England Saturday to Plan Her Season

The New York Philharmonic Society has secured Mrs. Corinne Rider-Kelsey's first appearance in New York this season for the concerts of November 27 and 28. The appearance of this American singer in opera at Covent Garden, London, this past Summer has made her one of the principal attractions of the coming concert season. Mrs. Kelsey has been called back from Europe by her manager, Henry Wolfsohn, to talk over important matters for her coming tour here and she will sail from Southampton on Saturday next on the steamer *St. Paul*. The engagement of Mrs. Kelsey by the Philharmonic Society is her second appearance with this distinguished organization within three years and she is the only American concert singer to be so honored in over fifteen years.

### PITTSBURG'S GERMAN SINGERS TO CELEBRATE

Liederkrantz Golden Anniversary Will Be Observed on October 5 and 6—Many Guests Invited

PITTSBURG, PA., Sept. 21.—An event of unusual interest among the German singing societies of Pittsburg, and there are many of them, will be the golden anniversary celebration of the German Liederkrantz, which will be observed October 5 and 6.

The society has invited fifty-two other similar organizations in Pittsburg and vicinity to participate in the event, and most of them have accepted the invitation. The officers of the North American Sängerbund, members of the fest board and others who had charge of the National Sängerbund held in Pittsburg in 1896, will be the guests of honor. Congressman A. J. Barchfeld and H. C. Bloedel will be among the speakers.

With the exception of the Frohsinn and the Loreley Männerchor, the Liederkrantz is the oldest German singing society in this section, having been organized June 18, 1858. Philip Muchler is the only survivor of the original number. The organization about nine years ago built its present home at Rose and Calliope streets, at a cost of \$25,000. The society was founded by prominent Germans, but many of its members went to war during the Rebellion and a large number found a soldier's grave. E. C. S.

### Schumann-Heink's Only Recital

Mme. Schumann-Heink will give only one recital in America this season and that in Brooklyn, at the New Academy of Music, which will have its formal opening on this occasion. Tickets for the recital will be on sale at the box office of the new Academy of Music, commencing on September 22, or reservations may be made by letter to the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

Mascheroni's "La Perugina" will have its premiere at the San Carlo, Naples.

## CHAS. BEACH Announces

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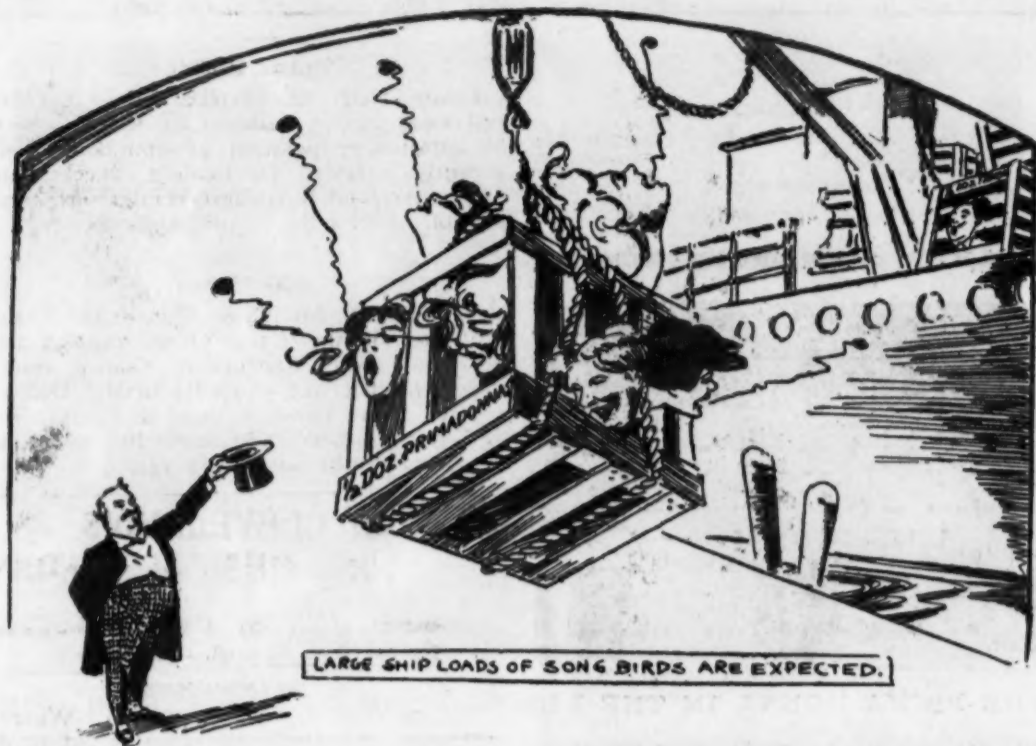
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## THE RETURN OF THE SONGBIRDS



Hy Mayer, in the New York "Times," pictures the return of opera singers to America. Every incoming steamer nowadays brings a new cargo of songbirds, and the idea is set forth in Mr. Mayer's cartoon with characteristic cleverness.

## WESTERN COMPOSER'S AMBITIOUS WORK

### Frederic Ayres, of Colorado Springs, Has Many Notable Creations to His Credit

COLORADO SPRINGS, COL., Sept. 20.—Fred-eric Ayres, of this city, is a composer whose work is claiming the serious attention of reviewers, both in this country and in Europe. *Le Mercure Musical* of Paris, in a recent issue, gives space to a dissertation on the productions of Mr. Ayres that bespeaks a wholesome intellect, and a capacity, on the part of the writer, to appreciate fully the personal element which dominates all Mr. Ayres's compositions. His published works consist entirely of songs, four of which, "Spring Song," "In a Gondola," "Bestowal" and "It Was a Lover and His Lass," are published by Albert Stahl, of Berlin.

"Sea Dirge," op. 4, No. 2, from Shakespeare's "Tempest," and two other Shakespearean songs, "Where the Bee Sucks" and "Come to These Yellow Sands," are published in America by the Wa-Wan Press, and are the best examples of this composer's efforts. His "Sea Dirge" is especially powerful, and in its handling Mr. Ayres records convincing proof that he has sounded the depths of an art which requires intellectual and spiritual development of a high order of him who would make himself acquainted with it.

In manuscript which he is preparing for the press are piano works in the sonata and other large forms, likewise a "Humoreske" for orchestra, based on Chaucer's "Rhyme of Sir Thopas." Mr. Ayres is an American, and was born at Binghamton, N. Y., in 1876. He studied with Edgar Stillman Kelly and Arthur Foote, and when the American composer is accorded the recognition he deserves, Mr. Ayres may be



FREDERIC AYRES

He Stands High in the School of Young American Composers

looked for among our most serious workers. W. S.

Theodore Habelman, the former stage manager of the Metropolitan Opera House, who has been engaged by the Brooklyn

Conservatory of Musical Art to take charge of the classes in opera, will begin the first course in stage deportment next Wednesday. For the practical study of operas the large stage of Arion Hall has been secured with all the complete scenic arrangements.

## REHEARSE IN TORONTO

### Local Choral Societies Begin Work in Concerts for This Season

TORONTO, Sept. 22.—Perhaps the warmest welcome that the Sheffield Choir will receive on their visit to Canada early in November will be from the famous Mendelssohn Choir, which has already arranged a banquet of five hundred people, to be held in Toronto on November 5 after the first concert.

The regular practices of the Toronto Oratorio Society, J. M. Sherlock, conductor, will be held each Tuesday evening, commencing on the 29th inst. The work to be taken up first will be the "Creation," which has been selected for the annual public performance in Massey Hall, on the last Thursday in January.

Mona Bates, a graduate of the Toronto Conservatory of Music, and pupil of Dr. Edward Fisher, has been added to the staff of the Toronto Conservatory primary branch in Rosedale. Under the direction of Mrs. J. W. F. Harrison this branch is making good progress.

The Schubert Choir resumed rehearsals on Tuesday evening last with a large attendance. During October rehearsals will be held at the conservatory music hall.

There are already 250 members enrolled in the seventh large sight reading chorus of the People's Choral Union, which Mr. Fletcher is organizing. This chorus will be limited to 400 voices.

The first rehearsal of the Toronto Festival Chorus for the season was held on Tuesday evening last, and was well attended. Many new members were registered. This season a festival performance of the Handel's "Messiah," and Gounod's "Redemption" will be given, with eminent soloists, and the Toronto Orchestra.

H. H. W.

## OPERA STARS GO ON TOUR

### Six Weeks' Concert Itinerary Arranged for Metropolitan Singers

Josephine Jacoby, the contralto; Marie Rappold, soprano; Riccardo Martin, tenor, and Giuseppe Campanari, baritone, the last three of the Metropolitan Opera Company, leave New York on Friday on a six weeks' concert tour through the Northwest.

The first concert will be given in Winnipeg, Manitoba, and from there the tour will be continued to Victoria, British Columbia and Seattle, returning by way of Salt Lake City and Denver. Five cities a week will be visited, and operatic programs, with the last act of "Il Trovatore," will be given.

## Americans in Opera at Mainz

The Mainz Opera inaugurated its season by a performance of "Lohengrin," when Harry K. Hadley conducted and Marguerite Lemon sang *Elsa*. Miss Lemon is a pupil of Alice Garrigue Mott. Mr. Hadley will also conduct this month "Faust," "Pagliacci" and "Cavalleria."

Ludwig Ferdinand, the musical Bavarian prince, thinks that in music the Frenchmen have melody, but their orchestration is flimsy.

## LEONTINE DE AHNA COMING

### Frank Damrosch Has Engaged Her for His Institute of Musical Art

Frank Damrosch returned on the *Kronprinzessin Cecilie* on Tuesday last with his family, after an extensive traveling tour abroad. He did not bring back any choral novelties. Indeed, did not seek for any, as his trip was intended for pleasure, which he says he had in abundance.

Mr. Damrosch secured the services of Leontine de Ahna, of Berlin, a teacher of singing, for his Institute of Musical Art. Five oratorios will be given by the Oratorio Society, the list including "La Vita Nuova," "The Messiah," "Elijah," Elgar's "Dream of Gerontius" and "The Passion of St. Matthew," by Bach.

## Adamowski Trio Plans

The Adamowski Trio will appear at the Deutsches Theater, New York City, February 21, under the auspices of Hermann Klein, who is the first to bring the European idea of Sunday afternoon concerts to this country.

The Adamowski Trio is booked in Lexington, Mass., for their opening concert, October 26. The early dates are Greenfield, Mass., November 5; Concord, Mass., November 18; Utica, N. Y., November 20; Brooklyn, November 21; New Brighton, N. Y., November 23; Jamaica, November 24; Flushing, November 25; Garden City, November 27. The past year has been one of many triumphs for the Adamowski Trio, which not alone appeared at the great colleges and before musical clubs, etc. Western and Southern bookings are being rapidly filled. Manager Bigelow states that as the Southern and Western tours will be limited in time, applications for available dates should be received as soon as possible.

## Mme. Calvé Arrives

Emma Calvé arrived on the *Kronprinzessin Cecilie* on Tuesday last, and asserted that the whole ocean hit her on the stormy voyage across.

Erlanger's "Aphrodite" has just been revived at the Opéra Comique, Paris, with Mlle. Chenal in the title rôle, which was created by Mary Garden.

Clementine de Vere-Sapio, the soprano, is singing with the Moody-Manners Opera Company in England.

## MR. DIPPEL'S RETURN

[Continued from page 1]

the opera has ever had. It will include Mmes. Emmy Destinn, L'Huillier, Sparks and MM. Schmedes, Feinhals and Goritz, who has consented to sing the small rôle of *Moruccio* to oblige the composer. Mr. Goritz will sing *Sebastiano* at future performances.

Mr. Dippel saw Humperdinck in Frankfurt, and he hopes to have "Königskinder" ready for production this season. This will be the first work to be given in English at the Metropolitan Opera House. The first act is already completed. Should Humperdinck fail to complete, "Königskinder" in time, Goldmark's "The Cricket on the Hearth" will be substituted. In either event the leading rôles will be sung by Miss Farrar and Carl Jörn.

Louise Homer and Riccardo Martin will sing the leading rôles in Converse's opera "The Pipe of Desire," which will be the first opera by an American composer to be heard at the Metropolitan Opera House.

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CONTRALTO

## PABLO DE SARASATE DIES AT BIARRITZ

Cable dispatches received on Monday announced the death of Pablo de Sarasate, the celebrated violinist, last Sunday at Biarritz, France, where he had spent the Summer.

Sarasate, whose full name was Pablo Martin Meliton Sarasate y Navascuez, ranked as one of the greatest violinists of modern times. He was born at Pamplona, province of Navarre, Spain, on March 10, 1844, and at the age of ten he played before Queen Isabella, who presented him with a fine Stradivarius. After a successful series of concerts in his own country he went to France and entered the Paris Conservatoire in 1856, becoming a pupil of the eminent Jean Delphin Alard, under whom he won the first prizes for solfeggio and violin playing a year later. He was a pupil of Henri Reber in harmony and composition, and was awarded a *premier accessit* in 1859. He soon renounced the study of composition for the career of a virtuoso. His playing was especially remarkable for purity and beauty of tone and flawless technique.

He early made conquests of Paris, the French provinces and his native land, and then proceeded to repeat his successes in all other parts of Europe, from London to Moscow and from Portugal to Norway. He next toured North and South America, winning similar triumphs everywhere. In 1889 he came over for a second tour, this time with Eugen d'Albert, the pianist.

One prominent critic has written of him: "Sarasate's distinguishing characteristics are not so much fire, force and passion, though of these he has an ample store, as purity of style, charm, flexibility, and extraordinary facility, thus resembling the school founded by Corelli. He sings on his instrument with taste and expression, and without that exaggeration or affectation of sentiment which disfigures the playing of many violinists. His repertoire is varied, comprising the concertos of the classical masters—Viotti, Beethoven, Spohr and Mendelssohn—and the works of the modern French and Belgian schools. Among the latter his favorites are Max Bruch's concertos, those of Saint-Saëns and Lalo, and the *Symphonie Espagnole* of the last-named composer. Sarasate has composed for his instrument romances, fantasies, and especially transcriptions of Spanish airs and dances, all well calculated to display his skill as a virtuoso."

Lalo wrote for Sarasate his first violin concerto and the "*Symphonie Espagnole*," as well; Max Bruch, his second concerto and the "*Scotch Fantasia*"; and Sir Alexander Mackenzie his "*Pibroch*" Suite. The best known of his own compositions is his "*Zigeunerweisen*," which has been played by artists and students everywhere.

prolific as a composer. He composed choruses with orchestra, and some of his operas met with success in Germany, although they did not serve to carry his fame in that respect beyond the frontiers of his own country.

"Die Folkunger" and "Heinrich der Löwe," for which he wrote both text and music, are regarded in Germany as among the most important of the post-Wagnerian

the hospital in Joigny, as the result of injuries received in an automobile accident. Besides his important position under Director Carré, he was also choir director at the Church of St. Roch, Paris. He was forty years old.

### M. Campocasso

M. Campocasso, at one time director of the Paris Opéra, later of the Municipal Operas of Lyons and Marseilles, and of the Théâtre de la Monnaie, Brussels, died

Theater, fell ill and died, aged fifty-six. He was one of the last representatives of the flourishing days of the operetta, and was highly esteemed in Germany.

### Franz Rösler

Franz Rösler, an Austrian pianist, for the last two years a resident of Rome, where he attained a position of eminence, died recently in Italy. He made a concert tour of Austria and Spain last Winter. He was a pupil of Engelbert Humperdinck.

### Julia Subra

Julia Subra, for many years as the *prima ballerina* of the Paris Opéra one of the foremost ballet dancers in France, noted especially for her *Coppelia* in the *Délibes* ballet of that name, is dead in Paris. She was born in 1866, and made her début on the stage at the age of six years.

## NEWS OF CLEVELAND'S BIG MUSICAL COLONY

### Rubinstein Club to Begin Rehearsals Early Next Month—Changes in Choir Positions

CLEVELAND, O., Sept. 22.—H. Warren Whitney, the tenor, has some good bookings for oratorios and concerts in Ohio for this Winter.

Lucille Tewksbury, the soprano, will be one of the soloists in "Eve" by Massenet, to be given by the Harmonic Club April 22.

There is a rumor that the Lakewood Choral society intends building a small recital hall on the west side.

Mr. and Mrs. J. Oliver, tenor and contralto, are here from New York City and expect to join the local musical colony.

Florence Elizabeth White, a young pianist, will be heard in public here some time this season.

Mirinus Solomons, the pianist, is hard at work on his programs for his Winter recitals here. He intends giving five recitals between November and April.

A. H. Hurd is again director at Plymouth Congregational Church where he has a chorus of forty-five mixed voices.

Edwin Arthur, the organist of Trinity Cathedral Church, gives his twenty-fourth recital this week.

Mrs. Lewis, last season contralto at Epworth Memorial Church, has joined the choir at the Euclid Avenue Methodist Church.

Early in October the Rubinstein Club will commence its weekly rehearsals under the directions of Mrs. Seabury C. Ford.

The members of the Rubinstein Club held their annual outing to-day at the home of Mrs. George Burke on the Lake Shore.

Sol Marcosson, the violinist, has announced the opening of his studios for the Fall season.

Gustave W. Ronfort, organist at Epworth Memorial Church for about two years past, has been engaged as associate musical conductor at the Hippodrome. He will have charge of the orchestra and relieve Director Liesegang in conducting the performances. A. F. W.

At the Carnegie Hall concert which David Bispham will give on the afternoon of Sunday, October 4, the baritone will introduce a young soprano, Edna Duchesne.

Paul Ananian, one of the new basses engaged, will also be assistant stage manager at the Metropolitan this Winter.



PABLO DE SARASATE

The Celebrated Spanish Violinist, Who Died at the French Resort, Biarritz, Last Sunday at the Age of Sixty-Four

compositions. His "*Geisterschlacht*" won a prize in 1865, and among his other works are a romantic opera "*Schön Rohtraut*," an operetta "*Der Flüchtling*" and two large works for chorus, orchestra and soloists, "*Pilgerfahrt*" and "*Sieg in Gesang*." He was born in Ostritz, Saxony, on August 31, 1830.

### Louis Landry

Louis Landry, *chef d'orchestre* of the Opéra Comique, Paris, died last month at

recently in Paris, after a long illness. The most notable productions made during his régime, in association with M. Bertrand, at the Paris Opéra, were Saint-Saëns's "*Samson et Dalila*" and Reyer's "*Salambo*."

### José Ferenczy

While directing a special engagement of his Berlin operetta ensemble in Buenos Ayres this Summer José Ferenczy, for many years director of the Berlin Central



### Edmund Kretschmer

Edmund Kretschmer, the composer and conductor, is dead in Dresden, at the age of seventy-eight. He conducted for twenty years the Cécilie Chorus of Dresden, and during this time, from 1850 to 1870, was

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## WHEN MISS COTTLOW MET DR. WÜLLNER

**Young American Pianist Scored  
Victory Over an Unwilling  
Accompanist**

The coming tour of Dr. Ludwig Wüllner recalls to Augusta Cottlow an incident that occurred during her years of study and concertizing in Europe, when she had the pleasure of appearing upon the same program with him.

The Philharmonic Society of one of the smaller cities of Germany had engaged Miss Cottlow and Dr. Wüllner as soloists in one of their principal concerts, Miss Cottlow to play the Chopin E Minor Concerto and Dr. Wüllner to sing groups of the *Lieder* that have made him famous.

Now it happened that the "Frau Dirigent," or wife of the conductor of the orchestra, had in her earlier years been a pianist of some note in that part of the country, and as for some reason Dr. Wüllner's regular accompanist did not come with him it was announced that Frau — would play his accompaniments.

The concert took place in the afternoon of Nov. 5, 1899—the rehearsal in the forenoon of the same day. After Miss Cottlow had rehearsed the concerto, the Frau Dirigent calmly announced that she would not play Wüllner's accompaniments, but that Miss Cottlow must do it. Miss Cottlow as calmly replied that she had not been engaged for that purpose; she was prepared to play only the concerto.

The worthy lady flew into a passion and unwittingly "let the cat out of the bag" when she declared that a woman of her age and position could not "play second fiddle" to a mere chit of a girl. But in spite of her harangue Miss Cottlow remained firm, the lady had to submit, although with very bad grace.

Dr. Wüllner was an amused listener to

the affair, and both he and the good-natured conductor appeared to enjoy the situation. Dr. Wüllner told her in the privacy of the artist's room that she had done right, and he was glad she came out victorious.

Miss Cottlow scored such a brilliant success that the genial conductor congratulated her and wrote in her greatly prized album "Aufwiederschen in ——" His wish was destined to be gratified as she was engaged for a reappearance in recital three months later.

As the conductor and his wife are still at the helm in their beautiful little city, Miss Cottlow has, for obvious reasons, refrained from mentioning names.

## EARLY OPENING OF SEATTLE'S SEASON

**Symphony Orchestra Gives Its First  
Concert with Saslavsky  
as Soloist**

SEATTLE, WASH., Sept. 18.—Last night marked the formal opening of the new musical season in this city, the first of the series of symphony concerts of the Seattle Symphony Orchestra, Michael Kegrize, director, at the Moore Theater.

Reference has already been made to the fact that the Seattle Symphony concerts were to be marked by the appearance of world-famous artists, such as Jacoby, Rapold, Martin and Campanari, the Metropolitan grand opera stars; Lhévinne and Goodson, the pianists; Mme. Nordica, the great dramatic soprano; Alexander Saslavsky, a Russian violinist, and other artists of equal standing. Saslavsky was designated to appear at the opening concert. His selection was the Bruch concerto, and all who heard this brilliant artist voted his performance a distinct success. The following program was given:

Weber's overture, "Oberon"; Mozart's Symphony E flat major (Koechel No. 85); Max Bruch's Concerto, G minor, Op. 26, for violin and orchestra, Alexander Saslavsky; Saint-Saëns's Ballet Suite (Henry VIII).

## RIGID TEST FOR CHICAGO CHORUS

**Apollo Club Places Old Members  
on Same Footing with New  
Applicants**

CHICAGO, Sept. 21.—The inexorable law of the survival of the fittest has fallen heavily upon some seventy-five old members of the Apollo Musical Club. For fifteen years some of them have swelled the splendid chorus, but time is unkind to the vocalists—even the best of them, says the *Evening Post*.

Unblemished voices have developed cracks. To not a few the unfamiliar passages have caused of late more trouble than they formerly did. So when the Apollos are heard this Winter in the oratorios of the music masters, fresh young singers will displace many a veteran of the club.

The innovation is more than radical. It is without precedent. No choral society in the country had the courage or the ability, it is said, to adopt the rule that is the cause of this musical devastation. When, therefore, the decision was reached that the 300 old members of the Apollo Club, without fear or favor, must undergo the same examination of her musical ability that the new applicant is subjected to, the society was venturing on untrodden ground.

But that is not all. The rule is to be a permanent one. Every year the same examination must be faced.

Last week, in Handel Hall, the initial rehearsal of the season was held. In that first chorus only 155 of the former band of 300 participated. They were all of the old members, out of 205 who had undergone the test, who had passed successfully. The failures had totaled fifty.

Up to that time only 215 of the song brigade—the stalwart 300—had signified their intention to charge into the jaws of an artistic death, while critics to the right

of them, critics to the left of them, critics behind them, parleyed and sundere.

As a matter of fact it wasn't as bad as that. The critics, five in number, consisting of Harrison M. Wild, conductor; Joel H. Levi, chairman, and the other members of the music committee, sat behind a screen, where they neither could see nor be seen.

Names were eliminated. The singer, who chirped unseen, was announced by number. No one behind the screen knew whose voice was being listened to. It was like that famous trick of Caruso behind the arras, only the audience was less easily fooled.

These examinations have been going on for many days. They will continue at frequent intervals until October 1, when the personnel of the Apollos will be determined. Thus far 125 new applicants have been received, and more are looked for.

The majority of those who failed to pass slipped up on their reading. They were put against a piece they had not seen in years, Mendelssohn's "St. Paul," and not a few shipwrecks occurred on the rocks of semi-quavers and inverted harmonies.

"The result of the examination," said Secretary Carl D. Kinsey to-day, "will be the elimination of those singers who have failed to keep up the high standard of musicianship of the Apollo Club. At the concerts for this season we will present only the finest and freshest voices. It will be a splendid chorus."

"No other choral society in the country has been able to adopt the rule for annual examinations of all members. The Apollo Club can do this because of the large number of new applications always in hand. Now that our financial condition is such that initiation fees and dues have been abolished and the club demands only ability and work it is in a still stronger position to claim the best of talent."

In addition to the regular season of five certs, in which "The Messiah" of Handel and the "Elijah" of Mendelssohn will be given twice each, and the "Mass in B Minor" of Bach be rendered once, an extra concert, "The Children's Crusade" of Pierne, is announced for April 26.

Fina Servais has been engaged to succeed Maria Labia at the Berlin Komische Oper this season.

## LATEST COMPOSITIONS OF Carrie Jacobs Bond

"The Dark Lament," "His Lullaby," being sung by Mme. Schumann-Heink.

"Love and Sorrow," being sung by David Bispham.

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## ECHOES OF MUSIC ABROAD

FOR the first time in five years the Moody-Manners English Opera Company has passed through an early Autumn London engagement without a deficit. There has been a balance on the right side of the ledger, which, however, would not be there if Charles Manners, at once the leading baritone and impresario, and his wife, Fanny Moody, the principal soprano, drew any salary for their services. But they feel encouraged to plan a more comprehensive schedule for next year, though during the London season just closed their repertoire varied from "Tristan and Isolde" to "Madam Butterfly" and even Benedict's "Lily of Killarney." At the closing performance Mr. Manners, in a curtain speech, expressed his attitude towards State-subsidized opera:

"The last thing I ever wish to see in Great Britain is subsidized opera, or opera to which State committees, departments or politics have anything to say. The few advantages that are obtained by subsidizing opera on the continent are swamped over and over again by the disadvantages, and let me distinctly impress on every one present that National Opera is not necessarily subsidized opera."

"In addition to our annual Autumn season, which I hope to give next year, I want to produce in London three or four operas by English composers about the end of this tour, that is to say about the beginning of June. The possible operas would be 'The Wreckers' by Ethel Smythe, and an opera by Coleridge Taylor, another one by Nicholas Gatty, and another small one by yet another English composer. These two latter could be performed on the same evening."

"I would like to give at least half a dozen performances of each of these operas, and I propose doing so in the following way: I to take a theater, provide free the costumes, scenery and my services, and to take £5 worth of tickets. This offer I shall send round to every individual member of my National Opera Union (numbering about 2,500 members at present), the Lyceum Club, and various other musical societies interested in the furtherance of English opera, asking them at the same time what seats and how many they will take. The prices to be from 1s. in the gallery to 6s. in the stalls. There will be a chorus of 100, an orchestra of 80, and the principals will be the best English-speaking artists to be obtained. I think it will be interesting to see how the well-wishers of opera help me."

NOW it is Munich that has fallen into line with the announcement of a production of Debussy's "Pelléas et Mélisande" for this season. Rehearsals are in progress under Felix Mottl's direction, as it is scheduled for the early part of next month. It seems a somewhat doubtful experiment without French artists for the principal rôles, at least. "Louise," with German casts, has failed wherever it has been produced in the Kaiser's country, demonstrating Teutonic inability to create Parisian atmosphere; and the vague, elusive Maeterlinck-Debussy work, with its subtle, intangible, evanescent beauties, would seem infinitely more foreign to the average German opera singer's blood and sympathies. Perhaps Morena will be the *Mélisande*—this possibility inspires hope.

The other novelties and new productions

of old works planned for the Court Opera this season include Götz's "Die Wider-spensstige," Strauss's "Elektra," von Reznicek's "Donna Diana," Schilling-Ziensen's "Sonnwendglut," Braunsfels's "Brambilla" and three of Gluck's, "Orpheus" and the two "Iphigenie" operas.



LUDWIG WÜLLNER IN HIS STUDIO IN BERLIN

There is no more interesting personality in the German music world than that of Dr. Ludwig Wüllner, who will make his first American tour this season in a series of song recitals and concert appearances with prominent organizations, a special feature of which will be his readings of Byron's "Manfred" to the Schumann music and von Wildenbruch's "Das Hexenlied" to the music of Max Schillings. He has demonstrated uncommon histrionic and musical versatility during his career before the public, for, though he now devotes himself exclusively to the art of song interpretation, he has sung in opera and taken leading parts in many dramatic productions as well. It is on record that during a "guest" engagement in one of the larger cities of Germany he once sang *Wolfram* in "Tannhäuser" the first evening, took the principal rôle in a drama the second evening, and on the third gave a song recital.

CABLE dispatches to one of the New York papers tell of a so-called new departure made by Raoul Gunsbourg in opera composing. Gunsbourg, who, as the director of the Monte Carlo Opera, is noted especially for his stage version of Berlioz's "La Damnation de Faust," is not a performer on any instrument, his knowledge of music is purely theoretical, as he was too poor as a child to take lessons; but he seems to have the natural endowment, and now he has come forward as the composer

of the melodies and general outline of the music of an opera for which he has also written the libretto. The orchestration he has placed in the hands of Léon Jehin. But though he is doubtless the first composer to announce candidly how much of the score is and how much is not his own, this plan has been resorted to before now, principally, it must be admitted, in the case of titled would-be composers, whom competent musicians, for reasons not connected with art, have obliged by completing the flimsy skeletons of their "works."

few performances and these works are forgotten. If a director wants a real success he revives an old opera—poor in orchestration but rich in melody."

In regard to his own work, "Le vieil aigle" ("The Old Eagle"), he has this to say: "Collaborators in literature and the drama are frequent, but never in music. Why should not one man furnish the melody and another the orchestration? I believe only in one thing firmly about all art. That is gift. If Raphael had been deprived of his hands he would have painted with his feet."

"I believe that a musician should create music as simply as a tree produces fruit, and that led me to make the experiment myself. I had written the book of this lyric work, and was about to choose a composer for it when I found melodies in my own head that seemed to express exactly my meaning. So I resolved to be my own composer. In 'Le Vieil Aigle' I have written every note from the first to the last, so far as the melody goes. I have indicated the harmony that seems to me natural, and from place to place I have mentioned the instruments to be employed."

"I have chosen Jehin for a collaborator for two reasons: First, because he is a technician of the first order; second, because no one, I suppose, but Jehin, who has a brilliant reputation, would have sacrificed his personality in letting me sign an opera of which he is the author. On the program will be written: 'Le Vieil Aigle'; words and music by Raoul Gunsbourg; orchestration by Léon Jehin."

MISTAKEN prejudice is responsible for bringing about the present neglect of the harp as a solo instrument, according to an English harp manufacturer who has been talking to a representative of the London Mail.

"From 1820 to 1850 was the heyday of the harp's history in England," he explains, "for in 1820 the double-action harp, on which the player can modulate in all keys, as on the piano, first came into use. There was no fashionable boudoir that did not contain a harp in the Early Victorian era. About 1850, however, the improved piano began to oust the harp from favor, until at the present time a private performer is quite a rarity. The only thing that keeps the harp alive nowadays is its orchestral value. All the great composers have recognized the beauty of the instrument and insisted on giving it an important part."

"It is nothing but mistaken prejudice that prevents the harp from again becoming a favorite instrument for private use. The objections that people allege against it are: (1) that the strings are always breaking; (2) that constant playing induces corns on the fingers; (3) that bleeding finger tips are an affliction inseparable from the period of learning; (4) that in the case of children the use of the instrument makes them round-shouldered."

"Each one of these objections is unfounded. Strings break seldom, and corns do not occur, even when the most powerful harps are used. If the learner begins gently, and does not pull the strings too hard at first, no sore fingers will result, and, again, when the harp is used properly it balances itself, and the shoulders have not to be strained forward to support it."

"On the other hand, the harp is a much more graceful instrument than the piano, and infinitely easier to learn," which, as regards the first statement, he, being a harp manufacturer, has a perfect right to assert.

J. L. H.

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## YAW TO SING AT MAINE'S FESTIVAL

Jomelli, Mihr-Hardy and Bouton  
Also to Appear in Bangor  
and Portland.

BANGOR, ME., Sept. 23.—The twelfth annual Maine Music Festival, William R. Chapman, conductor, will be held in this city on October 8, 9 and 10, and repeated in Portland on the 12th, 13th and 14th. Besides an unusually fine list of soloists there will be a picked orchestra from the Manhattan Opera House and the Philharmonic Society of New York and a chorus of eight hundred voices in each city.

Among the especially anticipated appearances are those of Ellen Beach Yaw, the young California coloratura soprano, and Mme. Jeanne Jomelli, the dramatic soprano who last season was a favorite at the Manhattan Opera House and who will appear frequently in concerts this Winter. Other soloists promised are Mme. Caroline Mihr-Hardy, soprano; Isabelle Bouton, contralto; Daniel Beddoe, tenor; Cecil Fanning, baritone; Herbert L. Waterous, bass; Earl W. Marshall, bass; J. Francis MacNichol, tenor; Frederic A. Kennedy, tenor, and Ernest J. Hill, tenor.

The first concert to be given in Bangor and Portland, in the former on Thursday evening, October 8, and in the latter on Monday evening, October 12, will have a popular program and the soloists will be Mmes. Jomelli and Mihr-Hardy and Mr. Waterous. The Festival orchestra will play Weber's Euryanthe overture, selections from Offenbach's "Contes d'Hoffman" and "Dances Characteristiques" of Tchaikowsky; the Festival Chorus will give Handel's "Hallelujah Chorus" and works of Jakowski and Mendelssohn; Mr. Waterous will sing Mozart's "Magic Flute" aria, and, with the chorus, a Grieg number. Mme. Jomelli will give Beethoven's "Ah Perfido," an aria from "Il Trovatore," as well as taking part in a quintet and chorus—the finale of the third act of "Martha"—while Mme. Mihr-Hardy, with the chorus, will sing Gounod's "Gallia."

The second concert, in Bangor, on the afternoon of October 9, and in Portland four days later, will be orchestral matinees with Mme. Mihr-Hardy as soloist.

The third concert, on the evenings of the same days, will be "opera night," at which "Aida" will be given with the parts assigned as follows: *Aida*, Mme. Jomelli; *Priestess*, Mme. Mihr-Hardy; *Amneris*, Mme. Bouton; *Rhadames*, Mr. Beddoe; *Amonasro*, Mr. Fanning; *Ramsis*, Mr. Waterous; *The King*, Mr. Marshall; *The Messenger*, Mr. MacNichol.

The fourth concert in Bangor, on October 10, will have for its soloists Mr. Hill and Mr. Marshall, the affair being a children's matinee and Junior Festival Chorus, while in Portland on October 14 the soloists in a popular program will be Mr. Marshall, Mr. Waterous and Hugo Rosenfeld, violinist.

Ellen Beach Yaw will be the bright particular star of the concluding concerts in Bangor on October 10 and in Portland on October 14. The other soloists will be

Mmes. Mihr-Hardy and Bouton and Mr. Marshall. Of course Miss Yaw will sing the "Mad Scene" from "Lucia" and Verdi's "Caro Nome" from "Rigoletto" as well as taking her part in the "Lucia" sextet.

All the programs are of a high order, the choruses and orchestra up to a higher standard than ever before and Maine's most successful festival is confidently prophesied.

## AGNES GARDNER EYRE PLANS ANOTHER TOUR

Popular American Pianist Joins the List  
of Walter R. Anderson's  
Artists



AGNES GARDNER EYRE  
An American Pianist Who Will Appear  
Here Frequently This Season

Another prominent artist added to the list under the management of Walter R. Anderson is Agnes Gardner Eyre, pianist, whose success in the principal cities in Europe and her tour later with Kubelik through the United States and Canada, created so much enthusiasm.

Miss Eyre has just returned from a delightful Summer spent in North Michigan, enjoying mountain climbing and out-door life generally.

After her tour with Kubelik, which was mainly responsible for her success and popularity here, she decided to remain in America. Her four years' study with Leschetizky in Vienna was profitably spent, the great maestro manifesting particular interest in her work and progress. Later Miss Eyre toured through Austria, Germany, England and Scotland and under the direction of Henry J. Wood, appeared with the Queen's Hall Orchestra in London.

Her extensive repertoire, brilliant technique and style will undoubtedly ensure an unusually busy season.

## ANOTHER CHORUS FOR CINCINNATI

Two New Teachers on College of  
Music Faculty—First  
Concerts Planned

CINCINNATI, Sept. 21.—Again Cincinnati has her full quota of music students from all parts of the United States. At the College of Music all members of the faculty have returned and entered upon the work outlined for their respective departments. The work of two new members of the voice department, Douglas Powell, an English baritone, and Willibald Lehmann, will be watched with great interest. Mr. Lehmann's work is already well-known to Cincinnatians for he joined the local teaching forces about a year ago, but Mr. Powell is a newcomer.

The first important concert of the local season will be the testimonial to Joseph Schenke on the evening of September 30, at the Scottish Rite Cathedral. Mr. Schenke has for many years been considered the leading tenor of this city. The testimonial is given at this time as a tribute from his many Cincinnati admirers on account of his departure for Europe, where he has been invited by Mme. Schumann-Heink to sing with her in concert in Hamburg and Berlin.

At the Conservatory the interesting season of musical evenings given in Conservatory Hall will be opened the third week in October by a recital by Hans Richard. Theodor Bohlmann, of the Conservatory faculty, who takes high rank as an ensemble player, a close friend of Felix Weingartner, will devote one evening of the series of ensemble concerts he has arranged for the season entirely to the works of this composer. During the past few years Mr. Bohlmann has been one of the principal teachers at Stern Conservatory in Berlin, and was recently selected by Mr. Weingartner to assume his place at the piano in the Weingartner concert given in Wiesbaden.

A new choral society has been formed in Cincinnati by Alfred Benton, director of the Music Academy of the Cincinnati School of Expression.

W. S. Sterling, Helen T. Splain and Sidney Durst, of the Metropolitan College of Music Faculty, have returned from an extended tour of the Eastern resorts and are busy enrolling pupils for the Winter.

Mrs. William McAlpin, of Cincinnati, who spends the Summer months in New York each year, has been most successful in placing her voice pupils in paying positions.

The Kahn School of Oratory has added a vocal department to its curriculum, and Alma Marks, a local soprano, will be in charge.

The Clifton School of Music, which is rapidly becoming known as one of the best local music schools, has opened with a large enrollment. This institution is under the direction of H. C. Lerch.

Bernard Sturm, of the Cincinnati Conservatory of Music faculty, spent a portion of the Summer at Put-in-Bay, and devoted much of his time to new compositions.

One or two of Mr. Sturm's songs will be presented during the Winter by George Hamlin, tenor. A new addition to the Conservatory faculty is Dr. Harold Beckett Gibbs. F. E. E.

## MR. ROTHWELL'S ARRIVAL

His Directorship of St. Paul's Orchestra  
Is Now Assured

ST. PAUL, MINN., Sept. 21.—Conductor Walter H. Rothwell, of the St. Paul Symphony Orchestra, is expected in St. Paul Saturday. The following extract from a letter received in this city settles the rumor which was given circulation by an eastern paper that Mr. Rothwell is under contract at Frankfort-on-the-Main:

"You know that after this last season was over I left for Europe and was supposed to conduct several performances at the Frankfurt Opera House. I originally had a five years' contract there. During the rehearsals I was taken sick and postponed the performances. The management in Frankfurt did everything possible to keep me interested with their opera house, but I, as you know, was in the meantime negotiating with St. Paul. The results of a very long but most friendly fight with the Frankfurt management you know. After all kinds of inducements I still preferred the St. Paul engagement, especially because I take the greatest interest in conducting symphony music, and finally got them to release me from my contract."

"After all this you can imagine that I am expecting a good deal from our St. Paul seasons and how much I like to come back to America."

Mr. Rothwell's engagement in St. Paul is hereby assured. F. L. C. B.

Mr. Rothwell and his bride, who was "Betty" Wolff, one of Henry W. Savage's *Mme. Butterflies*, arrived in New York Tuesday and stopped at the Hotel Brocton. She will locate with him in St. Paul and will probably appear frequently in public.

Thila Plaichinger, dramatic soprano of the Berlin Royal Opera, was robbed of her jewels when traveling to Munich last month to sing *Isolde*.

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### Francesco P. Cortes Comes to New York to Have One of His Works Produced

Francesco P. Cortes, a young Porto Rican artist, has come to New York to arrange for the production in one of the metropolitan theaters of his mmo-drama, "Nuit de Noël," which has met with considerable success in Paris.

Mr. Cortes, who has made the violin his special instrument, is a native of San Juan,



FRANCESCO P. CORTES

Porto Rico Violinist and Composer Who Is Making a Professional Visit in New York

Porto Rico, a graduate with highest honors of the Conservatoire of Barcelona, Spain, and a pupil of de Beriot at the Paris Conservatoire, to which he gained admission after a competitive examination in which 300 applicants participated, he being the only one accepted. He has won the favorable verdict of both critics and public on his appearances in Paris, and has gained special distinction there as the composer of the music to Bertyle's "Christmas Night," a dramatic composition without words, which was first brought out at the Bouffes-Parisiens, and is now running at the Folies-Bergeres, with la Belle Otero, the celebrated Spanish dancer, heading the cast.

### An English Musician's Plight

MILWAUKEE, Wis., Sept. 21.—Milwaukee musical circles were interested recently in the case of A. S. Kent, the unfortunate young English musician, whose career as a pianist was shattered three months ago in Milwaukee when it was found necessary to amputate his arm because of malignant cancer of the bone. The young man has left Milwaukee on his way back to England, his transportation having been paid through the generosity of his countrymen, members of the St. George Society of Chicago. Since the amputation of his arm

the young pianist has been stopping at the Rescue Mission in Milwaukee, his funds having been exhausted and his vocation rendered useless. Mr. Kent's home is in Manchester, Eng., where he has a mother and two sisters. M. N. S.

## MRS. SLEIGHT'S SUMMER

### New York Teacher Has Been Active With Large Class of Pupils

Elizabeth Clark-Sleight closed her Summer school on September 1, but took several pupils with her to Cragmore, Ulster County, N. Y., for additional study before beginning on October 5 the regular season of work.

Besides two recitals given at Southampton and Sag Harbor by Mrs. Sleight and her pupil Albert Jagger, tenor soloist at St. Ignatus' Church, New York, a pupils' concert was given and several of the singers also assisted at the Sunday services during July and August.

Among the more prominent students with Mrs. Sleight for the entire Summer term was Marie Le Due, a pupil of Mme. Von Niessen Stone, who last year sang the prima donna rôle in an opera of one of the Whitney companies, and who will this Winter devote herself to preparing for grand opera.

Anna Loew, a young dramatic soprano, has been engaged to appear at the New German Theater series of concerts, and expects also to study operatic rôles this season.

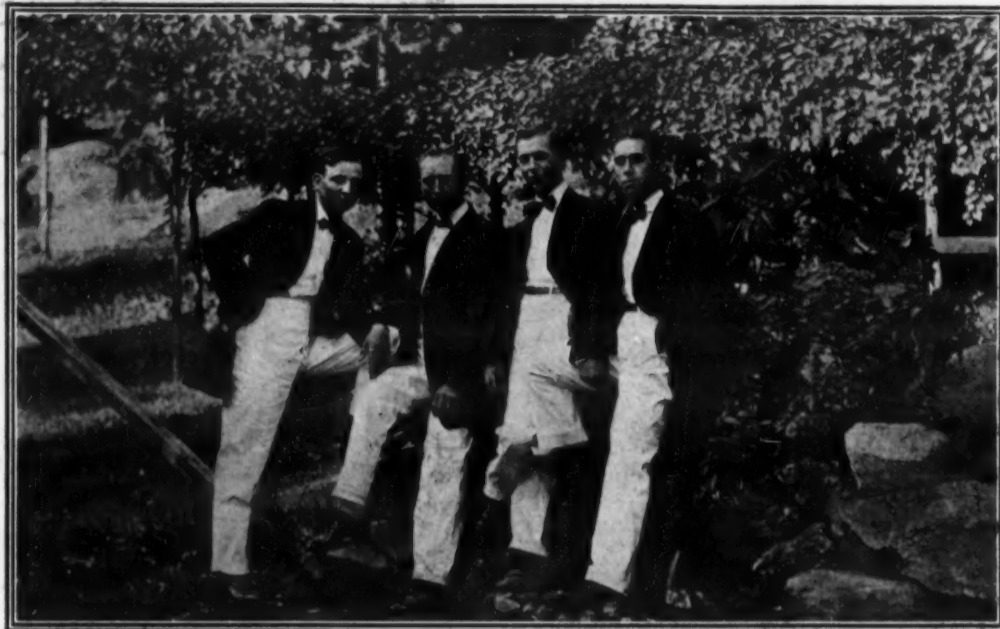
Mrs. Sleight excepts great things from a young basso, W. Burton Piersol, who graduated last year from the Naval Academy, and who gives up the Navy for an operatic career. After four months of daily lessons with Mrs. Sleight, during which time Mr. Piersol's progress has been marked, he will go to Mr. Fergusson. Unstinted admiration has been expressed by all who have heard Mr. Piersol sing.

In addition to voice work, Mrs. Sleight has given lessons in the Yersin Phonometric French diction, which she finds very helpful in tone placing.

### W. R. Anderson's Concert Company

Walter R. Anderson, the New York manager of musicians, announces among his offerings for the coming season, the New York Grand Concert Company, which will consist of Caroline Hudson, soprano, whose appearance last season with the New York Oratorio Society, under Dr. Frank Damrosch, was a marked success; Pearl Benedict, contralto, soloist at Calvary M. E. Church, New York; Cecil James, tenor, soloist with New York Young People's Choral Society, and numerous other well-known organizations, and Frank Croxton, basso. Eleanore Stark-Stanley, pianist, will accompany the organization.

## OWENS QUARTET AT WINONA



This Organization Has Been Appearing at Chautauquas and Assemblies in the Middle West

CHICAGO, Sept. 21.—The Owens Quartet, from Lima, O., and pupils of H. W. Owens, of Winona, Ind., also of Chicago, have been giving a number of concerts at the different Chautauquas and assemblies during the past Summer. The above picture was taken directly after a concert given at Winona

one afternoon during the past week. The secretary of the organization wrote a letter to the MUSICAL AMERICA representative in Chicago, saying that the quartet had received several engagements as the result of a notice of its work in MUSICAL AMERICA recently. C. W. B.

## LEONCAVALLO DISSATISFIED

### Finds Italian Opera in Critical Condition in His Native Country

ROME, Sept. 19.—Mascagni is not the only Italian composer who has cause to find fault with his compatriots. Ruggiero Leoncavallo has just unbosomed himself, as follows:

"My two new operas will not be first produced in Italy, neither will my 'Rolando' be given here. As to the latter opera, it requires three first-class voices—where should I find them in Italy, when the United States gobble up every singer of note in the kingdom? Besides, I doubt whether it would pay to produce my works here. Italian opera is in a critical condition in this country, no matter how well it succeeds in the rest of the world and particularly in the United States."

### Joins Milwaukee Faculty

MILWAUKEE, Wis., Sept. 21.—Ludwig Wrangell, the violinist, has been placed upon the faculty roll of the Wisconsin Conservatory of Music, and will head the department of violin instruction for the coming year. M. N. S.

## PADEREWSKI'S TOUR

### He Will Appear About Thirty Times, Principally with Orchestras

As is already generally known, Paderewski plans to return to America for a brief tour in mid-season. He will arrive in January and make all told about thirty appearances, about half of which will be with orchestras. He will play seven or eight times with the Boston Symphony Orchestra, the only orchestra with which he will play in the East.

He will play also with the Chicago, Minneapolis and St. Paul orchestras and probably with others. He will give not more than one recital in each of the cities he visits and his tour will be confined to the larger cities east of the Mississippi. There seems to be no doubt that he will bring with him his symphony, of which so much is expected. It was promised for two years ago, but was not finished. Now the last work has been done on it and according to an agreement of long standing it will have its first production anywhere in Boston by the Boston Symphony Orchestra. Mr. Paderewski will, of course, be under the management of C. A. Ellis, of Boston.

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## FINE SCHEDULE FOR NEW YORK SCHOOL

### American Institute of Applied Music Announces Enlarged

#### List of Teachers

With an enlarged staff and a more elaborate schedule of special lectures and faculty recitals than ever before, the American Institute of Applied Music, at No. 212 West 59th Street, New York, will open for the Fall term next Monday. With the beginning of this new season this popular school, of which Kate S. Chittenden is the dean, will enter upon the twenty-third year of its career, a career characterized from the outset by uncompromising adherence to the highest standards of musical pedagogy and at the same time by a progressive spirit that has kept the institution steadily abreast of the most up-to-date ideas.

The special features that have combined in the past to make the student's work at this school uncommonly thorough and comprehensive will be enlarged upon this year, and there will be increased facilities in every department to meet the requirements of the large number of applicants enrolled.

The musical history lectures will embrace a course of ten on Modern Composers, by Daniel Gregory Mason; three on "The Three Supreme Moments in the History of English Music," by Dr. George Coleman Gow; five on "The Wagner Music Dramas," by Walter L. Bogert; three by John Cornelius Griggs on "The Violin," "Haydn" and "The Songs of Robert Franz," the first two to be illustrated by the Von Ende String Quartet; and one on "Wind Instruments," by Miss Chittenden, illustrated by a program of chamber music.

To last year's strong staff of pianoforte teachers two additions have been made, namely, Elsa von Grave, a concert pianist well-known both in this country and Europe, and Leslie J. Hodgson, for a number of years a pupil and assistant teacher of Teresa Carreño in Berlin. Mme. von Grave, who returns from a Summer spent in Germany, to join the faculty, was a conspicuous figure in the music life of the East and Middle West before going to Berlin a few years ago to take up her residence there. Her career was begun in Germany,



ELSA VON GRAVE

Well-known Concert Pianist Who Will Teach at the American Institute of Applied Music

as she is a native of Cologne, and a member of an old family of the German nobility. At an early age she entered the Royal Conservatory in Munich, on the advice of Hans von Bülow, who evinced a warm interest in her development, and on her graduation after four years' study assumed the personal guidance of her career. She came rapidly to the fore as a concert pianist in Munich and the other cities of Germany and was frequently invited to play at the Bavarian Court.

Following a successful concert tour she came to New York, where she taught for three years, at the same time giving recitals and appearing as soloist with the Pittsburgh Orchestra, the Boston Festival

Orchestra and other prominent organizations. Later she became associated with the piano department of the University of Michigan School of Music, which position she resigned after three years to become one of the directors of the Michigan Conservatory of Music, Detroit. During her recent residence in Berlin she was one of the teachers in the artists' class department of the Klindworth-Scharwenka Conservatory, also appearing in public recitals with noteworthy success, as is attested by eulogistic press notices.

Besides Miss Chittenden and these newcomers, the staff of the pianoforte department includes Albert Ross Parsons, Harry Rawlins Baker, William Fairchild Sherman, Paul Ambrose, May I. Ditto, Fannie O. Greene, Katharine L. Taylor, Grace G. Powis, Sara Jernigan, Hazel Ross and Amy Tomlinson.

The other principals of departments are: Voice, Paul Savage, McCall Lanham, Margaret McCalla; violin, Herwegh von Ende; cello, Modest Altschuler; organ, Harry Rowe Shelley, William Fairchild Sherman, Paul Ambrose; theory, Harry Rowe Shelley, William Fairchild Sherman, Katharine L. Taylor; history of music, George Coleman Gow, Daniel Gregory Mason, John Cornelius Griggs, Walter L. Bogert, Prof. Cornelius Rübner, of Columbia University, is one of the visiting examiners, and there are special classes in French diction under Adrienne Remenyi von Ende, ear training and sight reading under Marv Fidélia Burt and pianoforte pedagogics, string ensemble work, musical analysis and vocal study, under Miss Chittenden and other members of the faculty.

#### Dora Becker Returns to New York

Dora Becker, the violinist, returned from Europe last week, after a stay of several months. While in England she played a number of highly successful concerts besides giving a recital in London. Miss Becker's opening concert this season will be a recital at Mendelssohn Hall on October 21.

#### Tetrazzini Sails on October 28

Oscar Hammerstein has received a cable from Mme. Luisa Tetrazzini stating that she will sail from Europe on October 28, for New York. She will make her first appearance in "La Sonnambula."

#### ALLEN HINCKLEY HERE

#### Three Members of New Metropolitan Company Arrive in New York

Allen Hinckley, the American basso, who will sing at the Metropolitan Opera House this season, arrived in New York last week from Hamburg, where he has been singing at the Municipal Opera the past four years. He began his stage career with the Bostonians, singing in "Robin Hood" and "The Serenade," and later appeared for several seasons with Henry W. Savage's English Grand Opera Company. This Summer he sang at the Bayreuth Festival.

Another American member of this season's Metropolitan company to arrive was Edward Falck, one of the assistant conductors. He is the only American who has ever figured in the list of conductors at the Metropolitan. He was born in New York and is a graduate of Columbia University. His musical education was obtained in Leipzig, Hamburg and Vienna. He was one of the assistant conductors at Bayreuth at the festival of 1906.

Marianne Flahaut, the new French contralto, for the last ten years at Paris Opéra, also reached New York last week in time to become acclimatized before the opening of the opera season. She will sing *Amneris* in the first night's "Aida."

#### SUSAN METCALF IN SPRINGFIELD

#### New York Singer Gives Successful Recital and Wins Much Praise

SPRINGFIELD, Sept. 21.—The song recital given by Susan Metcalf, of New York, at the Stockbridge Casino recently, was largely attended by music lovers of Stockbridge and Lenox. Miss Metcalf, who was enthusiastically greeted, has a voice of charm and beauty, warm tone and graceful technique, and she used it with taste and discretion. She was several times recalled.

After Goethe, Richard Wagner was perhaps the most famous and, at one time, most regular visitor to Marienbad, the Austrian resort. He probably composed a good deal of the first draft of "Lohengrin" there, and he gave the original MS. of "Rienzi" to his friend the conductor of Marienbad's band.



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That He Is in Good Voice,  
Says Tenor

A story comes from Italy descriptive of the sensation Enrico Caruso created in Naples recently on his return from a jaunt to Tunis by wearing the Arab costume on the streets of his native city. When he landed the people on the pier were much impressed by a bulky figure wrapped in a flowing white caftan, and with a gorgeous turban on his head, followed by what appeared to be a numerous European suite.

The rumor soon spread that it was a high Turkish dignitary come over to treat for the extradition of an illustrious Turkish refugee, who not long ago arrived in Naples. Great respect was shown him, and accepted with lofty condescension, until, just as he was getting into a carriage, he turned and said in broad Neapolitan: "Caruso is much flattered that he can deceive even the Neapolitans."

During his stay there he entered into the Neapolitan life with all his heart. Every afternoon he and his friends drove to Posillipo, where, in a little restaurant looking out over the blue bay, with opalescent Capri in the distance, and smoking Vesuvius towering above all, he ate his favorite dish and thought it too good to be true that he was really again in Naples.

At these little luncheons the few fortunate persons who happened to drop in—mostly Neapolitans, with occasional American tourists, were amazed as Caruso, between the courses and the puffs of cigarette smoke, sang whatever came into his head, luring the cook from his pots and pans, the padrone (proprietor) from his office, and all the womenfolk of the place from their various occupations.

After the applause one day, Caruso turned to a friend, saying: "That is the praise I prize. If I can draw tears from the eyes of the man who cooks my macaroni, then I am sure I am in voice. Women will weep because it is Caruso who sings, but the cook will only do so if his heart is really touched." On another day, after a huge plate of macaroni, and after having won the cook to implore an encore, he said: "On days like these, with such a scene, such an audience, and such macaroni, I wonder I ever leave Naples."

### Alexander Lehmann Returns to Chicago

CHICAGO, ILL., Sept. 21.—Alexander Lehmann, the violinist and instructor, has returned from an enjoyable vacation in the East. During his stay there he was prevailed upon to give two recitals. He visited Henry Schrader and other well-known musicians in New York.

## AMERICAN SINGERS ON AUTO TRIP IN BAVARIA



FRANK KING CLARK AND TWO WELL-KNOWN PUPILS

While at Bayreuth, where he spent several weeks in July and August, Frank King Clark not only taught a large number of pupils, but found time also to make occasional excursions with them in his large touring motor car to various interesting points in the surrounding country. In the picture herewith reproduced, which was taken by Mrs. Frank King Clark, Mr. Clark is seen standing at the left, while Dr. J. Franklin Lawson, the New York tenor, is at the right, and between them stands Gertrude Rennyson, the American soprano, formerly of the Savage English Opera Company, and now filling "guest" engagements at leading European opera houses.

### Milwaukee's Season of Park Concerts

MILWAUKEE, WIS., Sept. 21.—The concert season at the Milwaukee parks has been closed. Forty concerts were given by the city at the different parks, and the events, judging from the attendances, were more popular than ever before. The cost of the music in Milwaukee parks for the present season was \$3,000. Of the forty concerts given, upon an average of 10,000 people attended each. The bands employed by the municipality were those of Clauder, Christopher Bach, Dunker, Zeitz, George Bach, Mayr, Paul Langheinrich and Hugo Bach.

M. N. S.

### Mme. Jomelli's Photograph

The photograph of Mme. Jeanne Jomelli reproduced on the first page of MUSICAL AMERICA, September 12, was copyrighted by the Mishkin Studios, New York. Inadvertently this credit was omitted when the picture was published. The photographs of Mme. Duce-Merola and Alice Merritt-Cochran, which appeared in the same issue, were also products of the Mishkin Studios.

### Mr. Klein's First Concert

The inaugural Sunday Popular Concert of Hermann Klein's season at the new German Theater will take place on Sunday afternoon, October 4. Several prominent artists will appear. The instrumental portion of the program will be shared by the Olive Mead Quartet and Julian Pascal, pianist. The vocalists will be Mme. Rosa Olitzka, the Polish contralto, who has not been heard in New York since she sang at the Metropolitan Opera House five years ago, and George Hamlin, the popular concert tenor.

### Director Russell's Singing Classes

NEWARK, N. J., Sept. 21.—Louis Arthur Russell, musical director of the People's Singing Classes, has arranged to begin the third season of that educational work next week. The classes will be under the supervision of the Schubert Oratorio Society, which will begin rehearsals of compositions to be sung by it during its twenty-ninth season to-night. The usual three concerts will be given during the season.

## BROOKLYN INSPECTS ITS NEW ACADEMY

Schumann-Heink at Formal Opening Next Week—"Faust" the First Opera

The Brooklyn Academy of Music was opened for the first time on Wednesday of last week, when the stockholders and their friends crowded the new building from 3 o'clock till after 10. There was an organ recital by R. Huntington Woodman in the concert hall in the afternoon, and a band concert in the opera auditorium by the Twenty-third Regiment Band in the evening. The recital was in memory of B. T. Frothingham, whose children presented the great organ to the academy. The organ, which is one of the largest in this country, was exhibited at the Jamestown Exposition.

The Academy of Music, with its site, cost \$1,300,000, the funds being raised by popular subscription. It occupies the entire block on the south side of Lafayette Avenue, between Ashland Place and St. Felix Street. The building contains an opera house, which will seat 2,200 persons; a music hall, with a seating capacity of 1,400; a smaller auditorium, and a large banquet hall or ballroom. On the top floor of the building there are offices, class rooms, reception rooms, and no fewer than four lecture rooms, the largest of which holds 460 people.

The stage is thoroughly modern in every respect, the greenroom most artistic in its soft, green color scheme, while the auditorium seats and boxes are admirably arranged for the comfort and clear view of the audience. In front is a handsome, large foyer, with a balcony at each end. The academy has already been leased for the greater part of the season for concerts, banquets and other similar affairs.

The formal opening will take place on October 1, when Mme. Schumann-Heink will be the special feature of the first public concert, this being the contralto's only appearance in this country this season. The first of the series of fourteen performances to be given during the Winter by the Metropolitan Opera Company is scheduled for early in December, when "Faust" will be sung, with Enrico Caruso and Geraldine Farrar in the leading rôles.

Apropos of the vogue of "Salomé" dances just now, Oscar Hammerstein has deemed it necessary to inform the public that Bedelia, the roof-garden cow at his Victoria Theater, will not appear this season either in a "Salomé" dance or an adaptation of "The Devil."

The Moody-Manners English Opera Company has been giving a series of popular price performances in London.

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New York, Saturday, September 26, 1908

**"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

#### PROTESTS FROM MILAN

The letter recently published in MUSICAL AMERICA from Emil Bridges, a resident of Milan, concerning the conditions attending the struggle of American aspirants to operatic honors in Italy, and the editorial comments thereon continue to excite protest more or less vehement from the students now in Italy against the sweeping assertions made by the writer and by the musician quoted in the editorial columns.

MUSICAL AMERICA is ready enough and glad to believe that many, perhaps the majority, of our young countrymen who have made debuts and ultimately won success on the Italian opera stage have managed to do so by virtue of sheer ability, without making any compromises with unscrupulous managers or other powers of superior or inferior rank. But while recognizing that there can be no doubt of that, the impartial observer who can face facts without flinching cannot ignore the quantity of evidence forced upon his attention from various sides as to the financial conditions that have to be met in many cases to secure a hearing under favorable circumstances. Nor does he need to be told by what process so many of our American girls who go abroad in the bloom of youthful charm and enthusiasm, bolstered up by the extravagant predictions of fond parents and friends whose ignorance of what there is to learn in music would be laughable were it not fraught with such tragic results, finally become reduced to what may tersely be called wrecks.

Discussing the career abroad of this very class of victims of unwittingly or wilfully blind relations at home, a young American prima donna noted for her level-headedness and who, though she stepped into the front ranks almost at the outset, has always kept her eyes open to the struggles of her less fortunate sisters, said one day last Spring, "Europe is strewn with wrecks."

It is the contention of the honest and artistically conscientious students in Milan that what undesirable conditions may be

found there have been created by Americans—Americans with plenty of money, which they scatter about liberally to procure the public opportunities to which their natural endowments do not entitle them. To bear out the fact that pronounced gifts can gain recognition without any compromise of professional dignity on the part of the debutant, it is but just to quote from a letter just received from an American basso. As the writer unfortunately has weakened the tone of his letter by stooping to unnecessary personalities regarding correspondents who have presented what they considered facts, even if disagreeable to the palate, his entire statement cannot be reproduced, but the following paragraphs set forth his argument:

"My experiences as a debutant may be a surprise to correspondent Bridges. I have studied here nine months, and have dealt with one agent only. He engaged me to sing at Gualtieri on August 9. For this engagement, instead of having to pay impresario, orchestra director, chorus and claqué, I had to pay no one; rather, I received payment. I made my debut as *Don Basilio* in 'Il Barbiere di Siviglia.' During my two weeks' engagement I did not once see any signs of a demand for money from me; on the contrary, the other artists, the chorus maestro and the orchestra director showed me every kindness and consideration. The opera went so well they gave two more performances, for which I made a verbal contract and was paid promptly at the finish. Thus, you see, not all impresarios are rogues.

"Then, as regards protesting against American debutants. This does not apply to Americans only, but to those of all nationalities who do not fill the bill, for Italian audiences are not to be fooled either by foreigners or by their own countrymen, as was demonstrated in the case of the first Italian tenor we had at Gualtieri. He was protested after the second night as being inadequate, and his engagement cancelled.

"It certainly is a hard life here for the student, but what does he expect? If he comes here he must be prepared for many disappointments and hard knocks, but he need not throw his money around if he does not want to. After all, the agents want good voices first and last."

Another correspondent, this one a woman resident of Milan not identified either as a student or a teacher with the musical profession, but an interested observer, likewise places the blame for the corruption that obtains primarily at the door of the moneyed Americans.

"If the end and aim of this discussion is to advocate the cause of home tuition and not send girls abroad, have it by all means—we have enough singers and the profession is crowded enough over here, Heaven knows," she writes.

"That the state of affairs in Italy is what it is, the Americans are much to blame for, through bribing small impresarios to let them sing, when they are not fit to be presented before a public. These will always be the victims and have no end of mishaps. Some teachers are in favor of these debuts, thinking that in this way young singers will convince themselves, and be cured once and for all, and so save time and money. We all know the struggle it is to get into this career, and for a young woman it is often not exactly a path of virtue that leads to the stage.

"All said and done, the stage is the same everywhere; and is the moral atmosphere better in Paris or Berlin or Vienna? I think not. It is hard lines on the honest, respectable girl; therefore, only those that have exceptional abilities should venture, otherwise the game is not worth the candle. We go to hear 'stars,' we do not ask how they arrived where they are, or what they have gone through.

"I corroborate Elise Lathrop in saying that young American students 'must have a good time,' often giving the impression that they are rich, whereas in reality they are merely squandering funds that their

friends in America have forwarded. Mr. Bridges says, 'Italian men don't respect women.' Had he said theatrical women, he would have been nearer the mark, and that is the reason which explains why a girl of good family over here is never allowed to go on the stage."

It is only fair to Mr. Bridges to correct the statement imputed to him in the last paragraph. He did not make the sweeping assertion regarding Italian men therein quoted. In summing up the difficulties besetting the American girls particularly, he expressed himself in these words: "When to all this one adds the fact that many Italians have no respect for women, one realizes that an American girl needs the purity of a Una and the strength of a Brünnhilde to come off victor."

#### NATIONAL CAPITAL OPERA

The Washington Post, in an editorial last week, comments upon Oscar Hammerstein's apparent desertion of the National Capital in his operatic plans, contending that if the impresario's expressed desire "to be helpful in cultivating a sense of musical appreciation in this country," is sincere, he has no just cause for abandoning his project to erect an opera house in that city. The Post points out pertinently that "Washington is probably the only capital of a civilized nation in the world that has no opera house. Impecunious little countries, with small, shabby capitals and no money, have magnificent palaces in those capitals devoted to the enjoyment of music, and to the cultivation of the people's taste for one of the most ennobling of the arts. In this matter, at least, we are behind the world."

Readers of MUSICAL AMERICA will recall that more than a year ago Mr. Hammerstein thought seriously of erecting an operatic temple in Washington. He went so far as to engage a representative to test the local sentiment regarding his project, having first, in interviews, set forth exactly what could be offered if the necessary support were assured.

The Post and many of Washington's public-spirited citizens do not seem to realize the magnitude of such a project. Even Mr. Hammerstein's wealth—which, by the way, must necessarily be tied up to a great extent in his two ventures in New York and Philadelphia—and characteristic aggressiveness in the prosecution of his plans, cannot overcome a luke-warm spirit on the part of a city's leading figures. The only cause for the abandonment of the Washington scheme was this lack of interest, expressed in an insufficient assurance as to public support.

Mr. Hammerstein's experience in Philadelphia this Summer will unquestionably make him more conservative in his search for new fields of activity. Grand opera, as it is conducted nowadays, requires enormous financial backing. The patronage of the less expensive seats, be it ever so promising, cannot assure its success for even one season, without the liberal support of those who are in a position to take orchestra and box subscriptions.

Let Washington give evidence of its willingness to support Mr. Hammerstein to the extent which experience has taught him, is necessary for the realization of his plans, and, if his expressed views are correctly interpreted, he will be only too glad to give the National Capital a home of grand opera which will be second to none in the capitals of other countries.

H. E. Krehbiel, the critic, who has been reviewing the history of grand opera in New York in the New York Tribune for several weeks past, recalls in last Sunday's chapter Mme. Melba's unfortunate experiment with the rôle of Brünnhilde in "Siegfried" at the Metropolitan twelve years ago. It demonstrated that the great Australian was never intended to sing the heroic Wagnerian rôles. So disastrous was the experiment to her voice that she had to retire for the rest of the season and leave Brünnhilde for Félia Litvinne's more robust organ.

#### PERSONALITIES



DAN BEDDOE AND HIS SON

The above picture is a reproduction of a snapshot taken of Dan Beddoe, the genial Welsh tenor, and his small boy at the seaside a few weeks ago. After the Summer vacation Mr. Beddoe is in the best of health for the strenuous season before him. His young son already gives evidence of having inherited marked musical talent.

**Temple**—Hope Temple, the English song-writer, is the wife of André Messager, the co-director with M. Broussan of the Paris Opera.

**Clark**—Charles W. Clark, the American baritone and teacher, who has been making Paris his headquarters for the last few years, will give a long series of concerts in London and the provinces this Winter. He has already left Paris for England, where he appeared at the recent Worcester Festival in "Elijah" and Elgar's "Dream of Gerontius." He returns to Paris for concerts later in the season.

**De Cisneros**—Eleanore de Cisneros, the former Brooklyn mezzo-soprano of the Manhattan, has taken apartments in Paris, where she will remain until after Christmas, preparing the dramatic soprano rôles in which she is to appear later in the season. It is already practically settled that she will sing Brünnhilde at the next Bayreuth Festival.

**Renaud**—Maurice Renaud has made his rentrée at the Paris Opéra in the title rôle of Thomas's "Hamlet," with Mary Garden as Ophélie.

**Converse**—When Frederick S. Converse's opera, "The Pipe of Desire," is given in English at the Metropolitan next Spring the composer will personally superintend the production.

**Noria**—Jane Noria, the St. Louis soprano, who toured America last Winter with the San Carlo Company, will sing this season at Palermo, Sicily, where she will create the leading rôle in a new unpublished opera, "Venezia," besides singing Isolde, Elsa and Charlotte in Massenet's "Werther."

**Laparra**—Raoul Laparra, composer of the Spanish novelty, "La Habanera," to be heard at the Metropolitan this season, is but thirty-one years old. It was while on a visit to Spain with his friend Jean Pierre Laurens, the painter, that he conceived the plan of a Spanish opera. Unlike most of his French colleagues, he does not live in Paris, hates the atmosphere of the Boulevards and spends most of his time in the provinces or traveling in Spain.

**Lorraine**—Alys Lorraine, the American soprano, whose recital of songs by royal composers attracted attention in London early in the Summer, and who will sing leading opera rôles at The Hague, this Fall, is a native of Quincy, Ill. She is also claimed by Minneapolis.

**Patti**—It is said that Adelina Patti-Cederström spends her evenings at Craig-y-Nos knitting comforters for the children living on the estate. She can still play the piano, guitar and mandolin well, is fond of lawn tennis and croquet and is a good "whip."

## FROM MUSICAL AMERICA READERS

### Product of American Training

To the Editor of MUSICAL AMERICA:

As another example of the good results to be obtained by thorough study in this country and the futility of a protracted stay abroad, both of which you have advocated for so many years, I ask you to make mention of the successful debut of a young pupil of mine, who has just made his premier in the part of *Valentine* in "Faust," at the Teatro Politeama, in Genoa, Italy. The critics are unanimous in their praise of this young baritone and predict a most brilliant career for him. It is a most unusual event for a debutant to appear at such an important theater, without paying a heavy fee, and as Lemaster was engaged on his voice alone without having to pay for an appearance he deserves double credit. At the close of his present engagement Lemaster will sing the part of *Germont* in "Traviata" in Valenzia. Yours truly,

ETHAN ALLEN TAUSSIG.

St. Louis, Mo.

### An Appreciative Reader

To the Editor of MUSICAL AMERICA:

Enclosed please find subscription for another year. The paper is so full of interesting information that I could not afford to be without it.

I wish also to acknowledge the receipt of Mr. Freund's paper "To a Young Girl Out West," and to say that I wish it might be more widely circulated than it probably is. It is an exceedingly valuable piece of advice from a man whose information is worth imparting. Looking forward to a pleasant year in reading MUSICAL AMERICA, I remain, cordially yours,

Urbane, Ill. FLORA ELLIE WELLS.

### MME. SAMAROFF'S PLANS

#### American Pianist Is Scheduled for Recital Tours in Europe

BOSTON, Sept. 22.—Olga Samaroff, the brilliant pianist, whose success has been one of the most interesting features of the past three musical seasons, has been spending the Summer quietly at her Summer home in the Bavarian Alps, where she has been leading the simple life in the full sense of the word, even to the point of adopting the costume of the peasants. Mme. Samaroff will not play in America this year, but the demand for her for the season of 1909-1910 is great and C. A. Ellis, of Boston, her manager, has already made many bookings thus far ahead.

Mme. Samaroff is already reaping the fruits of her brilliant success in London last Spring when she played the Tchaikowsky concerto with the London Symphony Orchestra under Nikisch and a few days later played the Liszt E flat concerto with the same orchestra at one of its Sunday concerts. Her season in Europe will begin next month when she makes her debut in Paris with the Colonne Orchestra. She is to play at the Gewandhaus in Leipzig under Nikisch and with all the principal orchestras of the Continent. She plans also to give in the Spring a series of concerts in Spain. As she is one of the very few pianists whose career began in America, her success in Europe is all the more noteworthy.

#### Baltimore Choir Again Active

BALTIMORE, Sept. 21.—After a vacation of two months, the choir of Mount Vernon Place Methodist Episcopal Church has resumed regular services. James E. Ingram, Jr., choirmaster, has added five new voices to this already large body of singers. The choir complete numbers twenty-four soloists. At the evening service on the last

Sunday of each month an oratorio will be sung. The quartet of soloists are Mrs. Clifton H. Andrews, soprano; Mrs. Frank Addison, contralto; Lynn M. Hobart, tenor, and Grant Odell, baritone. Sunday the choir sang sacred selections from Naylor, Zingarelli, Gounod's Sanctus, with tenor solo by Lynn M. Hobart, and Foster's "The Souls of the Righteous," with soprano solo by Mrs. Clifton H. Andrews. The organist is Howard R. Thatcher.

W. J. R.

### ARTHUR HARTMANN DONS FISHERMAN'S GARB IN BRITTANY



ARTHUR HARTMANN

American Violinist Resident in Europe  
Who Will Tour This Country Again  
This Season

Arthur Hartmann, the American violinist who comes to this country this Fall for another tour, spent part of his Summer vacation this year in the French province of Brittany. While there he availed himself of the ease and comfort of the style of costume worn by the men of the little seaside village where he stayed, and the above picture represents him in the garb of a Brittany fisherman. The Tolstoian sandals he wears on his feet, which, it need scarcely be added, are not a part of the costume, are symbols of asceticism.

#### Florida School in New Quarters

DELAND, FLA., Sept. 20.—The Stetson School of Music will be conducted in new and larger quarters when the next term commences, September 30. Orwin Allison Morse, A.A.G.O., the director, will teach organ and advanced piano playing. Other members of the faculty are John W. Philips, Mrs. C. S. Farris, Julia Wainwright, Lena Conkling and Mrs. C. B. Rosa.

#### Miss Ormond at Worcester

At the Worcester Festival Lilla Ormond will sing "Plainte d'Ariane" (Ariane's Lament) of Arthur Cognard, as her solo on the afternoon of Friday, October 2. She is also to sing in the quartet from "Fidelio" (Leonora) in the evening with Jomelli, Martin and Gorgorza.

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### CONSTANTINO AND THE KING

#### How Alfonso Reassured the Spanish Tenor on a Hunting Trip

When in Madrid, Constantino, the Spanish tenor, is always a guest of the Royal Palace. He is an intimate friend of King Alfonso, and tells an interesting story of the gracious courtesy of this young monarch.

In his earlier career in Spain, while still a civil engineer, Constantino figured to a considerable degree in politics; then he studied, debuted in opera, and went away to sing in the world's capitals. When he returned to Spain Constantino was urgently solicited to become a Republican candidate for a seat in the Lower House of Parliament, but declined the honor, saying that he could not abandon his art, but assured the committee of his belief in the principles of the party.

About this time, both the King and Constantino gave hunting parties in quest of wild boar, and it so chanced that they chose the same wood. Because of his fear that persistent rumor of his candidacy for office in a party frankly democratic in politics might have cooled the cordiality which the King had heretofore shown him, Constantino kept aloof from the royal party during the hunt, and when the few days of sport were over and Constantino was wait-

ing at the station for a train to return to the city, Count Sotomajore, the military attaché of the King, entered and approached, saying: "Why don't you meet the King as usual?"

Constantino replied: "Because of this misrepresentation of my candidacy." The attaché answered that King Alfonso took no thought of that, and had invited Constantino to join him in his special train. When Constantino entered the royal car he sat irresolute with eyes cast down. Seeing the embarrassment of his friend, the King said:

"I do not wonder you are confused, but do not be so longer. I congratulate you, not only on being a great artist, but on being a Republican deputy in the Parliament. If I were not King I should be a Republican, too."

#### Chicago Musical College Opening

CHICAGO, Sept. 21.—The Chicago Musical College opened its forty-third annual session last Monday, with 300 more students on its roster than any previous term, the total enrolment up to date being 3,520. Nearly 200 free and partial scholarships have been awarded this season to worthy musical students from all sections of the country. The student representatives this year in the college come from thirty-nine States and Territories of the United States and eleven foreign countries. C. E. N.

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## NEW MEMBER OF PEABODY FACULTY

### Louis Bachner Has Come Into Prominence Through His Solo Work

BALTIMORE, Sept. 21.—Louis Bachner, who has been appointed a member of the faculty of the Peabody Conservatory of Music as piano instructor, was born of Polish parents in New York City. He moved when quite young to Boston and studied piano there from 1896 to 1905 with Clayton Johns, with the exception of the Summer of 1902, when he studied with Harold Bauer in Paris. He studied composition with George W. Chadwick.

In March, 1904, Mr. Bachner appeared as soloist with the People's Symphony Orchestra, Franz X. Arens, conductor, in New York, and in November of the same year with the Boston Symphony Orchestra under Wilhelm Gericke, and he also appeared with the Kneisel Quartet in Philadelphia and in recitals.

From 1905 to 1907 he studied piano in Berlin with Leopold Godowsky and composition with Karl Lütge. He returned to America last season and appeared as soloist with the Boston Symphony Orchestra, Dr. Karl Muck, conductor; Kneisel Quartet, Flonzaley Quartet, Hoffman Quartet and in numerous recitals. The coming sea-



LOUIS BACHNER

He Has Been Added to the Faculty of the Peabody Conservatory

son he will give recitals throughout the East. W. J. R.

### No Benefit for New Opera Directors

The custom of giving an annual benefit performance for the director will be abolished at the Metropolitan under the new régime, as both Signor Gatti-Casazza and Mr. Dippel will receive a regular salary. Instead, it is the purpose to give every year one or two benefit performances, the entire proceeds of which will be turned over to the pension and endowment fund. In establishing this fund the board of directors and management believe that it will do much to insure a permanent and perfect

ensemble and redound to the excellence of the company.

### Hungry Opera Singers

Valiant trenchermen indeed are the famous singers Jean and Edouard de Reszke, if one is to believe a writer who recalls that at Trouville one evening, after a magnificent dinner, they ordered at the Casino, "to begin with," a dozen large beef sandwiches and four half-bottles of wine. This was followed by a second dozen of equally enormous beef sandwiches and a

second quartet of rapidly emptied wine bottles. It was actual hunger, and not the jaded palates of two gourmets which were being satisfied by the meal.

### TENOR BACK FROM EUROPE

John W. Nichols, a de Reszke Pupil, Now Teaching in New York

John W. Nichols, the well-known young tenor, who has been abroad for the past three years studying under distinguished teachers, returned to New York recently and has begun a busy season in singing and teaching.

In Paris Mr. Nichols was under Jean de Reszke, who became greatly interested in him, foreseeing a promising future for the young man. He said Mr. Nichols's voice was perfectly placed, owing to the good work under Dr. Carl Dufft, of this city, and Edward Iles, of London, combined with his own efforts and a naturally good voice as a foundation. While in Paris Mr. Nichols was successful in coaching pupils who were preparing themselves for de Reszke. He was also tenor soloist of the American Church at rue de Berrie (Champs-Élysées), Paris.

Next Spring he will make an extensive recital tour through the South and Middle West. On this trip he will be accompanied by Mrs. Nichols, who is an accomplished pianist and accompanist, a graduate of the Royal College of Music, of London, and the winner of many gold medals and exhibition prizes from that famous school. His repertoire, which is quite extensive, includes all the standard oratorios and cantatas and many operas. He sings in several different languages, and has a large number of German, French, Italian and English songs and ballads. G. B. I.

W. J. Henderson, the New York critic, says that Wagner's dream of creating a national German drama for the German people has been realized at last at Bayreuth, in the sense that the audiences have become almost exclusively German, and chiefly Bavarian German at that.

## MARCHESI'S TOUR TO BEGIN IN JANUARY

Marie Hall and Lina Cavalieri Will Appear Here Under Same Management

CHICAGO, Sept. 21.—The growing importance of Chicago as a producing and booking center in musical enterprises has a new illustration in the opening of offices here by H. B. Thearle and J. Saunders Gordon at No. 1320 Wabash avenue, who are prepared to cater to the public with a line of exclusively high-grade artists who have world-wide artistic reputations.

Mr. Thearle has long been associated with amusement enterprises and his associate, Mr. Gordon, who conducted the Calvé tour last season, has had an enviable experience with musical artists. They will next season present the distinguished Blanche Marchesi, in the East early in January. She will give recitals in English, German, French or Italian, individually or with the assistance of her company, as desired. The rank of Mme. Marchesi as an exponent of vocal art is so well known that although her booking has just begun, great educational institutions are manifesting the liveliest interest in her visit.

Marie Hall, the distinguished violinist, is also being booked for a limited number of concerts under these auspices during January and February. She is assisted by a company of artists and has a large variety of programs for concert and recital.

A third star of this notable group is Lina Cavalieri, the beautiful cantatrice of the Metropolitan Opera, who closed her contract for recitals with Manager Gordon by cable last Monday. A number of musical stars of lesser magnitude are being booked for earlier appearances in the season. C. E. N.

### Lhévinné's First New York Recital

Josef Lhévinné, the Russian pianist, will make his reappearance in New York in a piano recital at Carnegie Hall on Saturday afternoon, October 31.

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**SCHUMANN-HEINK**

## Wilma Sanda After Career Abroad May Revisit Her Hometown This Season

Miss Sanda toured Germany and Austria singing in concert, and returned to Paris for concert work. Later she toured England and Ireland with Clara Butt. Last Winter she devoted her attention almost entirely to private engagements, appearing publicly as assistant artist at Dora Beck-

Mme. Langendorff, the German mezzo-soprano, well known in Europe as one of the singers at the Wagner Opera at Bayreuth, will be heard in New York this Fall at one of the Klein concerts. She comes to this country for an extended concert tour under the management of R. E. Johnston. Mme. Langendorff made a most favorable impression here last year, during a short season at the Metropolitan Opera House.

**WILMA SANDA AS "MIGNON"**  
New York Soprano Who Latterly Has  
Been Devoting Herself to Private  
Engagements in London

er's London début in June, when she was recalled six times and had to give two encores after a group of English songs. She has spent a busy Summer preparing work for the coming season, when her plans may take her to America, as heretofore she has done practically nothing professionally in her homeland, excepting in New York church work.

L. J. P.

Charles Dalmorès, the Manhattan's French tenor, did more than delight his audiences at Bayreuth with his *Lohengrin*. He even astonished Hans Richter, but not on the stage.

The two were sitting at supper with Prof. Ruedel, the director of the chorus at the Royal Opera House in Berlin, who acts in the same capacity at Bayreuth. It developed after a while that all three had begun life as cornetists, and Dalmorès

Richter, who remembers his youthful efforts plainly, asked Ruedel if he could still recall the great exercise for the cornet by Vignani. As Ruedel only recently gave up the cornet he remembered the exercise perfectly. Richter thought he would certainly be able to stick Dalmorès, who has been a singer for more than ten years and naturally has not thought of the cornet in that time. But to the astonishment of all the guests Dalmorès, putting his fist in front of his mouth, imitated perfectly a cornet and gave the exercise exactly.

Cecil Fanning, the young American baritone, who returned from Europe with H. B. Turpin last week, gave vent to his feelings *en route* in a new version of a "sea" transcription, of that classic in slang, "Ain't It Awful, Mabel!" Mr. Fanning, it may be noted, is the first traveler on record who, while in the throes of *mal de mer*, has turned to poetry for expression. Thus runs the effusion:

Europe may be awful fine,  
But ocean trips ain't in my line,  
And New York's good enough for mine!  
Ain't it awful, Mabel!

Darbishire Jones, a celebrated young English 'cellist, is to make his first appearance in America this season, on a three months' tour, under the management of R. E. Johnston. His début will be made in New York, at one of the Klein concerts, on November 15.

Eugene Ysaye has again deferred his return to America. It is next Autumn, in 1909, he now says, when he will begin his tour. Meantime the violinist goes to and fro in Europe, inclining more and more to recitals of his own rather than to incidental appearances in concerts.

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## ST. PAUL MUSICIAN ENJOYS COUNTRY AIR AT SUMMER HOME



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ST. PAUL, MINN., Sept. 21.—Jessica De Wolf has returned from the Massachusetts coast, where she spent a month. The photograph pictures the singer in the garden at "Wolf Lodge," her Summer home.

Next to her art Mrs. De Wolf is devoted to nature as manifested in wood and field. The acres surrounding the cottage at "Wolf Lodge" and skirting Lake Minnetonka are cultivated along natural lines, and here in direct communion with nature the artist spends several months between seasons each year, absorbing purest Minnesota country air, sunshine and fresh inspiration.

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## "The Tavern Princess" Will Be the First Belgian Opera Heard in New York

No other feature of the coming music season in New York will be more novel than the introduction of the first Belgian opera that has ever been heard in this country. "La Princesse d'Auberge," which first made secure the fame of the composer, Jan Blockx, has been becoming more and more popular in both Belgium and France of late years, as the public powers of appreciation have expanded to the ultra-modern characteristics of the music. In Antwerp alone it had 100 performances last season. In the Manhattan production this Winter Maria Labia will be Rita, the "tavern princess."

The scene is laid in Brussels about 1750, according to the New York Times, and the curtain rises on a square with a small inn at the right. Day is breaking. Rabo, a blacksmith, a former lover of Rita, the mistress of the inn, is lying on the threshold of the inn, sunk in drunken sleep. Country people begin to troop in to market singing. One young fellow points out the inn as Rita's house. His father hastily leads him away, observing that Rita is a demon.

Then Reinilde, a young girl of the bourgeois class, crosses the square on her way to church and avows her love for Merlyn, a musician, the son of Katelyne, whose adopted daughter Reinilde is. But Merlyn, she fears, has fallen into the clutches of Rita.

As Reinilde is about to leave the stage Marcus, another young musician, supposedly a friend of Merlyn, approaches Reinilde and avows his love for her, but she indignantly spurns him, reproaching him with faithlessness to his friend.

Merrymakers now rush in and proceed to decorate the balcony of Rita's room with flowers in honor of her twentieth birthday. They sing a song extolling her as the most beautiful of women. She appears on the balcony together with her three sisters and

thanks them for their good wishes, adding that throughout the day wine and beer will be free to them at the inn.

Then Merlyn arrives upon the scene. Marcus, still smarting under the rebukes administered by Reinilde, begins to point out insidiously to Merlyn that life is nothing without love, that he cannot hope to compose good music without tasting of the good things of earth. When Merlyn combats this theory, placing art before all else, and announcing that he hopes to compose a song which shall win the prize offered by the Prince of Lorraine for the coming carnival, Marcus continues the same sort of tempting talk, informing his friend that there are other victories besides those in art, the best of all being the victories of love.

At this point Rita and groups of wild merrymakers come on the square. Merlyn, visions of glory still strong within him, at first pays no attention to Rita. But she insists on drinking with him, and finally completely overcomes his better resolutions. He decides to sacrifice all for her. The curtain goes down on an uproarious scene of revelry.

The second act takes place in the humble parlor of the house of Katelyne. As the curtain goes up Katelyne looks into Merlyn's room and bewails the fact that he is still sleeping, though it is already noon, and that for three months, given over completely to dissipation, he has entirely neglected his musical work. Reinilde, Katelyne's adopted daughter, whom Merlyn formerly loved, promises to help the mother in reclaiming her son.

While a carnival chorus resounds on the Grande Place, Merlyn, in a disheveled state from his last night's debauch, staggers in from his room. He has no more money and decides to give up his idle, vicious life and set to work on the song which he

hopes will win him the Prince of Lorraine's prize. He sits at a table and tries to think. Suddenly Reinilde, whom he has not as yet perceived, begins to sing softly one of the songs which he wrote in other days—a little song about his mother and herself. Deeply moved, the young man promises to mend his ways.

But at this moment the mad songs of the crowds outside sound louder than ever, and Bluts, the innkeeper, with Rabo, the blacksmith, both drunk, lurch into the parlor. Bluts reminds Merlyn that he owes money for drinking bouts at the inn. Reinilde contemptuously pays the fellow. Merlyn, much ashamed at having sunk so low that drunkards dare to enter his mother's house and get money from Reinilde, bewails his unhappy fate in being a slave to Rita.

Again the sounds of carnival resound. Marcus enters. Merlyn upbraids him.

"You taught me to live," he tells Marcus, "and Rita has taught me to love. But what have I gained?" At this point Rita herself suddenly appears, accompanied by her three sisters and eight others, all in carnival costume. Rita represents the goddess Flora, and announces to Merlyn that he is Zephyr, her bridegroom. At first he tries to withstand her cajoleries, but finally yields completely.

The scene changes, showing the Grande Place at the very height of the carnival revelry. In the center of a procession, crowned with flowers, are Rita and Merlyn.

The third act shows the interior of Rita's inn. Rabo, the blacksmith, her discarded lover, reproaches the girl with her abandonment of him, an honest man of her own class, for a musician. She answers haughtily. Rabo gives way to uncontrolled anger.

"You have made a dog of me," he cries. "Take care, the dog will bite!"

Katelyne and Reinilde now come in and beg Rita to give up Merlyn, who, they surmise, is at the inn. Rita denies it, and orders them away. Reinilde, losing her temper, announces that she will complain to the Prince of Lorraine and have the inn

closed, but Rita laughs in her face. Merlyn appears from the interior of the inn. In the midst of a group of artists and other customers of the place, he gives himself up once more to drinking and revelry. Rita sings a song which Merlyn has composed for her. It is received with great applause. He orders drink for all. "To-morrow I'll pay for it," he declares. "That song to Rita will win the prize offered by the Prince of Lorraine!"

Suddenly Rabo enters with five friends, men of the lower class like himself. Rita orders Rabo and his companions to leave.

"I am the mistress here!" she cries. "You were mine long enough," growls Rabo.

"You lie!" declare Rita and Merlyn.

Rabo insults Merlyn and draws his knife. Then he throws it at Merlyn's feet. The musician picks it up. Rabo seizing the knife of a friend, cries, "Victory to the strongest!"

The partisans of each fall back, allowing the two rivals a clear field. Merlyn wounds Rabo in the arm. The blacksmith, with a savage yell, hurls himself at Merlyn. Unable to withstand the assault, the musician receives the blade of the knife squarely in his breast. He falls.

"Victory to the strongest!" repeats Rabo. And he quietly gives himself up to the soldiers summoned by some of the bystanders.

Suddenly loud cries of "Merlyn! Glory to Merlyn!" are heard on the square outside. People crowd into the room, with them Katelyne and Reinilde. Both are radiant, for Merlyn's song has won the prize. Seeing Merlyn stretched on the floor dying, both women kneel beside him, heart-broken. Then Reinilde, standing up, seizes a knife and approaches Rita. But suddenly she stops.

"Eternal remorse is worse than death!" she cries, dropping the knife.

And while Merlyn expires on the floor his prize song peals forth joyously from the chimes of the city's churches.

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Distinguished Pupil of Marianne Brandt Will Appear in Concert, Oratorio and Recital This Season

Mme. Ada Soder-Hueck, one of the most distinguished pupils of the famous Marianne Brandt, has announced her intention of again entering the concert field this season. For a number of years she was prominently identified with the musical life of St. Louis, her contralto voice having



MME. SODER-HUECK

Well Known in New York and St. Louis As a Teacher and Concert Artist

been in constant demand. As a teacher she has won favorable recognition both in Europe and this country as an exponent of the Garcia method.

During recent years Mme. Soder-Hueck has established herself in New York. The valuable knowledge and experience which she has gained in the course of years, and her reputation as a former teacher of voice at the Berlin Royal High School soon secured for her an eminent position among teachers in the metropolis, and she has gathered around her a number of most talented pupils, who study for professional work.

This season will bring Mme. Soder-Hueck forth in oratorio, concert and recital. Her repertoire is extensive and includes all the great oratorios, the *Lied* in all its phases, and also a full range of concert arias chosen from the great operas.

### Paul Dufault Returns

Paul Dufault, the popular tenor, who has just returned from his vacation and a concert tour in Canada, where he sang at the Quebec Celebration in "Christopher

Columbus," by Felicien David, besides giving twenty-five concerts throughout the province of Quebec with great success, opened his studio at No. 330 West Twenty-third street, this week. His specialty is voice placement and repertoire—French especially. He is well booked for concerts, and looks forward to a prosperous season. He will give a recital at Montreal, Can., November 19, at the Monument National Theater.

## MILWAUKEE DIRECTORS

Christopher Bach and George Brosius Honored by Turnverein Members

MILWAUKEE, Wis., Sept. 21.—The formal reception to Christopher Bach and George Brosius, the two veteran directors and musicians of Milwaukee, who have returned to Milwaukee recently after extended trips abroad, has at last taken place at the Milwaukee Turnverein, of which the two musicians are honored members. Reaching the club rooms recently the two conductors found a party of their friends and the members of the society awaiting them with songs and welcome.

W. J. Krauthoefer, the first speaker of the gathering, welcomed Prof. Bach and Prof. Brosius back to Milwaukee and the two musicians responded in words of appreciation. Director Bach made an interesting address, telling of the many new ideas which he had gathered abroad and which were to be applied to a series of Milwaukee concerts this Winter.

M. N. S.

## CHICAGO COLLEGE CONCERTS

Important Engagements of Well-known Artists Are Announced

CHICAGO, Sept. 21.—The concert bureau of the Chicago Musical College announces a large number of important engagements for its list of Chicago's brilliant artists, and bookings in all parts of the United States call for appearances of Heermann, Consolo, Falk, Kortschak, Miller, Middleton, Grosch, Herdien, Northrop, Harrison and Adler as well as for the Heermann Quartet, of which Hugo Heermann is the head. The personnel of this quartet will be announced shortly, and this organization already gives promise of being one of the city's most excellent quartets of musicians.

A series of new and interesting recitals is being planned by the Chicago Musical College for the entertainment as well as instruction of advanced pupils and city friends of the school.

### Alys Lorraine's Success Abroad

Alys Lorraine, of Quincy, Ill., who went to Paris about six years ago to study with Mme. Marchesi, has been followed by her admiring townsmen with approval ever since her success in opera at Monte Carlo and afterwards in recitals in London. Miss Lorraine writes to friends in Quincy that she has been engaged to sing the leading roles this season at the Hague Royal Opera House, beginning next month.

### Baltimore Teacher Home Again

BALTIMORE, Sept. 21.—Stephan Steinmuller, who spent the Summer in Europe, has resumed vocal instruction at his studio, No. 327 North Carrollton avenue. He has a large number of pupils. W. J. R.

Erik Meyer-Helmund, composer of several familiar piano pieces and songs, has just completed a one-act opera, "Heines Traumbilder."

## CHICAGO BASSO'S CATCH IN THE WEST



Marion Green, the Chicago Basso-Cantante, is on the left; his former teacher, W. H. Portius, is in the center, and Senator Olderman is on the right.

CHICAGO, Sept. 20.—Marion Green, the young basso-cantante, who was successful in his concert work last season, has returned home tanned by his six weeks' wanderings in Minnesota. The major portion of this time he spent as the guest of the State Fish Commission, on a special car, replenishing the waters of the northern

lake with finny wealth. The fact that he was putting fishes into the lake did not restrain him from occasionally withdrawing a string, and the portrait herewith shows him supporting a twenty-eight pound muskalonge, caught in Leech Lake. Associated with him in this picture are his old music master, W. H. Portius, and Senator Olderman. C. W. B.

## W. H. SHERWOOD'S SEASON

Eminent Pianist Booked for Large Number of Concerts and Recitals

CHICAGO, Sept. 21.—William H. Sherwood, the American pianist, is back from his twentieth annual season as the director of the piano department of Chautauqua, N. Y., and claims that he never lectured to larger, more appreciative and enthusiastic audiences than this season. He is engaged upon a thorough reorganization of the Sherwood School in the Fine Arts Building.

Mr. Sherwood anticipates that he will be unusually busy this Winter. He has already closed a number of important dates as soloist with some of the largest orchestras in the country, and has been booked for a number of recitals in the East as well as South and West.

### Guilmant Program in Baltimore

BALTIMORE, Sept. 21.—An elaborate musical program, composed entirely of Felix Alexandre Guilmant's works, was rendered at St. Patrick's Catholic Church Sunday, under the direction of Frederick R. Huber, organist. Charles R. Woods was the assisting soloist. This was the first of a series of music to be sung which will be devoted especially to certain composers. W. J. R.

## VOLPE BACK FROM EUROPE

Orchestra Director Announces Three Concerts for This Season

Arnold Volpe, the conductor of the Volpe Symphony Orchestra, has returned to New York from his extended tour of Europe. While abroad Mr. Volpe met many distinguished musicians and arranged plans for the forthcoming season, the fifth of the society's activities.

A series of three subscription concerts will be given at Carnegie Hall Thursday evening, November 19, January 21 and March 25. Mr. Volpe is the founder of the society and the work accomplished for the advancement of music in Greater New York under his guidance has appealed especially to the youthful and progressive spirit of the metropolis.

Mr. Volpe will have some interesting announcements to make later on regarding the new board of directors which includes names of prominent New Yorkers.

### Alexander Berne Reopens Studio

Alexander Berne, a successful pupil of Rafael Joseffy and Albert Milenberg, announces the reopening of his studio at No. 11 Gouverneur street, Newark, N. J. Besides his teaching, Mr. Berne will be kept busy this season with appearances in concerts and musicales.

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## NOTABLE SEASON FOR BROOKLYN

### Institute of Arts and Sciences Announces Its List of Concerts

The Brooklyn Institute of Arts and Sciences, which has moved its headquarters to the new Brooklyn Academy of Music building, has issued the music department's announcement for the ensuing season. Mme. Schumann-Heink's recital in the opera house of the Academy on October 1 will be the initial feature of the year's schedule and it will be followed by a long and complete series of song, piano, violin and cello recitals, choral and orchestral concerts, chamber music evenings and lecture recitals.

Special features this season will be the celebration of two centennials in memory of Mendelssohn and Chopin. The Mendelssohn Centennial will be celebrated with two concerts in the opera house on the afternoon and evening of February 3, when the programs will be given by Josef Hofmann, pianist, this being his only appearance in America this season, and Mischa Elman, the Russian violinist, in the afternoon, and by the New York Symphony Orchestra in the evening, both to be devoted exclusively to Mendelssohn's compositions. For the Chopin Centennial on March 1, Ignace J. Paderewski has been secured to give a Chopin recital in the afternoon. There will also be an evening concert. To commemorate the birth of Edward Alexander MacDowell on December 18, there will likewise be an afternoon and evening concert, devoted chiefly to his compositions.

The recitals arranged to follow Mme. Schumann-Heink's inaugural concert are as follows: David Bispham, baritone, October 14; Alwin Schroeder, cello, and Miss Schroeder, piano, October 22; Cecile Chaminate, pianist-composer, and assisting artists, October 29; Geraldine Farrar, soprano, and Willy Hess, violin, November 11; Johanna Gadschi, soprano, and assisting artists, November 25; Josef Lhévinne, piano, January 28; Fannie Bloomfield-Zeisler, piano, February 25; Katharine Goodson, piano, April 7; Marcella Sembrich, soprano, date to be selected; Clara Clemens,

contralto, and Marie Nichols, violin, to close the season.

The Boston Symphony Orchestra, under Max Fiedler, will give the usual five concerts, on November 6, December 4, with Ossip Gabrilowitsch as soloist; January 8, with Mischa Elman as soloist; February 19, with Paderewski as soloist, and March 10.

The New York Symphony Orchestra, under Walter Damrosch, will give five Saturday matinee concerts on October 31, December 12, with Albert Spalding, the violinist, as soloist; January 23, with M. Barrère, flautist, as soloist; March 6, with Jeanne Jomelli, soprano, as soloist, and April 3. The same organization will also give five Beethoven Cycle Concerts on March 12, 20 and 27; April 6 and 10.

The Brooklyn Oratorio Society, under Walter Henry Hall, will give three concerts. At the first, on October 8, the assisting artists will be Laura L. Combs, soprano; Edward Johnson, tenor; Frank Croxton, basso, and an orchestra, with Gustav Dannreuther as concert-master. At the second, on December 23, "The Messiah" will be sung. The third will take place on April 2. The Arion Singing Society, under Arthur Claassen, will give its eleventh concert under these auspices on November 16, and the Brooklyn Saengerbund, under Dr. N. G. Elsenheimer, will give its sixth annual concert on March 25.

The Kneisel Quartet is booked for five chamber music concerts on November 19, Edith Thompson, assisting pianist; December 17, Sigismond Stojowski, pianist; January 13, Ernesto Consolo, pianist; February 11, Mrs. Thomas Tapper, pianist, and Willem Willeke, solo cellist; March 11, Katharine Goodson, pianist. The Hess-Schroeder Quartet will give a series of chamber music concerts in the second half of the season. There will also be concerts by the Royal Welsh Ladies' Choir and vocal quartets, and a series of Sunday afternoon organ recitals.

As to lecture recitals, there will be six by Daniel Gregory Mason on "Modern Chamber Music," on Friday evenings, beginning September 25; eight by Thomas Whitney Surette on "Beethoven's Symphonies," on Monday evenings, beginning November 9; five on the programs of the Bos-

ton Symphony Orchestra, by Arthur Whiting, Louis C. Elson, Howard Brockway, Daniel G. Mason, and Thomas N. Surette; six on "Important Chapters in Musical History," by Carl Fiqué; five on the programs of the New York Symphony Orchestra's concerts; six on "The Song, Aria and Anthem," by John Cornelius Griggs, Ph.D.; three by Arthur Whiting on "Pianoforte Music." In the educational department there will be a special course of instruction in "Wagner's Music Dramas" under Thomas A. Humason, A.M., Ph.D., and sight-singing classes conducted by Dr. Carl G. Schmidt.

### WITH CHICAGO MUSICIANS

#### Artists and Teachers Arrange Their Plans for the Coming Season

CHICAGO, Sept. 21.—The Dick Trio of the Bush Temple Conservatory, will give three chamber music concerts during the season at Bush Temple, and will fill a number of outside engagements. The trio is composed of Edith Adams, the cellist, Edgar Nelson, pianist, and Maximilian Dick. Mr. Dick will be heard in recital in Music Hall in October.

Mme. Rivé-King, now of Bush Temple, will also be heard in recital in Music Hall some time in October.

Mary Wood Chase will open her season of concert engagements at Moline, Ill. Among interesting dates already booked is one with the Musical Art Society of Pittsburg. Her school has opened with a gratifying enrolment, and it has become necessary for her to enlarge her studio quarters.

Madge King-Johnson, a teacher of piano and vocal of Aberdeen, S. D., is in Chicago at the present time availing herself of the opportunity of study with Myrtle Elvyn, the pianist. Mrs. Johnson is a well-known musician of Aberdeen, and will be remembered as bringing noted artists to that locality from time to time.

The Metropolitan Grand Opera Company of New York will open its engagement in Chicago, April 22, at the Auditorium.

Frederick Stock, the director of the Theodore Thomas Orchestra, has been spending September with his family in the White Mountains.

Ernesto Consolo, the distinguished Italian pianist, is back at his studio in this

city, after spending the Summer at his home in Lugano.

Emil Biörn, who directed 100 Norwegian singers in the recent quadrennial Sangerfest of the Norwegian Danish Singers' League in Minneapolis, plans several concerts here this Winter in Orchestra Hall.

F. Wight Neumann, Chicago's enterprising impresario, sailed from Southampton on September 11 and is expected home on the 25th. While Mr. Neumann went to Europe for a pleasure trip, accompanied by his wife and daughter, he appears to have paid attention to some concert novelties that will be heard from later. He will open his season at Orchestra Hall on October 25 with Marcella Sembrich as the attraction. C. W. B.

### ATLANTIC CITY'S MUSIC

#### New Concert Master of Russian Orchestra Is Popular at Jersey Resort

ATLANTIC CITY, N. J., Sept. 21.—Maximilian Pilzer, the new concert master of the Russian Symphony Orchestra, took part in all the important programs at the Marlborough-Blenheim with the quartet of instrumentalists named for the hotel. His solo work was always received with applause by the guests.

Leland Howe, organist of the large First Presbyterian Church, in this resort, resumes his classes in piano-teaching this month. Mr. Howe is associated with Joseph Ireland in the choir work of the church.

An engagement of interest to the musicians and students of Atlantic City is that of Anna E. Beekman, organist of the Beth Israel Synagogue, Olivet Presbyterian Church, and founder of the Crescendo Club, to Edward Cooper, a business man of Philadelphia, and a Winter resident of the resort. L. J. K. F.

#### Mme. Powell's Violin to the Rescue

Norma Sauter, formerly of the Norma Trio, and now of the Olive Meade Quartet, was robbed of a valuable violin last week at No. 101 St. Felix street, where she was temporarily stopping. Not knowing what to do to fill several immediate engagements, she spoke to Maud Powell regarding her loss, and this virtuoso promptly offered her second violin to Miss Sauter.

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ERNESTO CONSOLO, the Eminent Italian Pianist, has been re-engaged, will accept a limited number of pupils.

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## A. Y. CORNELL'S WORK DURING THE SUMMER

New York Teacher's Class at Guilford, Conn., Gave Series of Programs

The A. Y. Cornell Summer School of Vocal Instruction ended its third session on Friday, August 15, at Guilford, Conn. Thirty pupils were enrolled and profited materially by the combined private and class lessons. Mr. Cornell makes a feature of his class lessons. These are not group lessons where three or four pupils gather together and listen to a fifteen-minute lesson to each member of the group, but hour and one-half periods where the entire class assemble and where some specific characteristic element in the science of tone development is first lectured upon and then illustrated in all its varied phases by the voices in the class best adapted to illustrate most correctly the identical point dwelt on in the lecture.

Mr. Cornell's system is the outcome of long research, study and experience as a musician and practical singer.

Mr. Cornell resumed teaching at his New York studios in Carnegie Hall on September 22, a large class awaiting his return from a month's rest on the Maine coast. The following persons were members of the class of 1908: Florence Serene, Brooklyn, N. Y.; Majorie Bates, Athol, Mass.; Ernestine Palmer, Elmira, N. Y.; Sally Wyckoff, Elmira, N. Y.; Hazel Hatfield, New York; Robert D. Armour, Atlanta, Ga.; Kate Clair Grady, Savannah, Ga.; Mildred Graham, New York; Ethel Siviter, South Manchester, Conn.; George Reardon, Springfield, Mass.; Mrs. Gertrude E. Hallett, New Britain, Conn.; Frank C. Miller, Cleveland, O.; Mme. Marie Herzog, Brooklyn, N. Y.; Forrest Lamont, Springfield, Mass.; Mrs. Vera P. Bartholomew, Guilford, Conn.; Phillip Platt, Scranton, Pa.; Mrs. C. Stowe Spencer, Guilford, Conn.; Hilda Rawson, New Haven, Conn.; E. Le Roy Bartholomew, Branford, Conn.; Grace Hatfield, New York; Charles B. Hull, Clinton, Conn.; Lillian Littlefield, New Brighton, S. I.; Montague R. Marsh, Springfield, Mass.; Lulu Carradine, St. Louis, Mo.; Frank Kimbrough, Augusta, Ga.; Mrs. Myra D. Monroe, Guilford, Conn.; Mrs. M. V. Westbrook, New Orleans, La.; C. Stowe Spencer, Guilford, Conn.; Florence DeForrest, Windson, Md.; and Richard Campbell, Springfield, Mass.

An idea of the work done at the weekly public recitals may be gained from the program given at the last one, on August 13:

"Summer," Chaminade, Mrs. Gertrude E. Hallett; "Gypsy John," Fred. Clay, Mr. Bartholomew; "Dance of the Dragon Flies," D'Ardelet, Mrs. Spencer; "Spirito Gentil" (Favorita), Donizetti, Mr. Armour; a "In the Boat," Grieg; b "One Summer Night," Grieg, Miss Littlefield;



A. Y. CORNELL AND HIS STUDENTS AT GUILFORD, CONN.

"In the Chimney Corner," Cowen, Miss Siviter; "The Song-Fairy" (By Request), Bemberg, Miss Serene; "Prologue" (Il Pagliacci), Leoncavallo, Mr. Reardon; "Dich, theure Halle" (Tannhäuser), Wagner, Miss Palmer; Sonata (Pathétique), Beethoven, Miss Palmer; a "Hedge Roses," Schubert, b "The Trout," Schubert, Miss Wyckoff; "O del mio Dolce Ardor," Gluck, Mrs. Bartholomew; "Carmena," H. Lane Wilson, Mme. Herzog; a "To Garlands," b "Spring Flowers," c "Heliodore" (Green Love Songs), Amy Horrocks, Mr. Spencer; "Se Saran Rose," Arditi, Miss Bates; "Gloomy Cell," "Roses," "Irmingard" (Eliland), Von Fielitz, Mr. Kimbrough; "Counsel to Nina," Wekerlin, Miss Rawson; "Aida"—Act III.—(Entire)—Rampis, Mr. Bartholomew; Amneris, Mr. Bartholomew; Radames, Mr. Lamont; Amonastro, Mr. Reardon; Aida, Miss Graham.

### DRESDEN ORCHESTRA PLANS

Noted Organization Will Play at Syracuse Festival in April

The Dresden Philharmonic Orchestra, of Dresden, Germany, one of the great musical organizations of Europe, is to come to America this season for a four weeks' appearance. It was necessary to obtain royal permission for the orchestra to make this long trip, and so many other difficulties had to be overcome that it is doubtful if the tour would have been arranged had it not been for the efforts of the associate conductor, Victor Ila Clark, a young American who is attracting considerable attention in the musical world. This orchestra is famous as the one which both Robert Schumann and Richard Wagner have conducted at different times.

Their opening concert will be given at the Syracuse Festival, April 12, 13 and 14, where the orchestra will be assisted by two quartets, the first consisting of Jomelli, Langendorff, Lawson and Hastings, and the

second, Maconda, Bouton, Lawson and Lockhart. Albert Spalding and Alexander Petschnikoff, violinists, and Germaine Schnitzer, pianist, will also assist as soloists.

### GABRILOWITSCH'S TOUR

Russian Pianist Will Make First Appearance in Boston

The forthcoming tour of Ossip Gabrilowitsch, the eminent Russian pianist, is pretty well booked up now, and Loudon Charlton, his manager, has an interesting list of dates for the artist. He starts off in Boston with the Boston Symphony Orchestra November 27-28; then plays a Boston recital November 30; then joins the Boston Orchestra again at Washington, New York and Brooklyn. He then will be heard in Syracuse, Dobbs Ferry, and at the Klein Sunday Popular Concert, December 13; then with the Kneisel Quartet, and a little later, on January 10, at Carnegie Hall, New York, in recital.

Again with the Boston Symphony Orchestra at Hartford, then at Ann Arbor and Chicago; at the Grinnell College of Music, Grinnell, Iowa; with the St. Paul Orchestra, with the St. Louis Orchestra; at Milwaukee, and so on, West out to the Coast, where he will be heard many times.

### Mme. Jaeger to Teach in Brooklyn

Aurelia Jaeger, who has been spending her vacation at Hallstadt, Austria, will resume her duties at the Master School of Music, Brooklyn, the early part of October.

## CINEMATOGRAPH FOR LAST "RING" OPERA

New Experiment to Be Tried in "Gotterdammerung" Scene in Paris

PARIS, Sept. 15.—André Messager, co-director with M. Broussan of the Paris Opéra, has announced that in the forthcoming first production of "Gotterdammerung" at the Opéra a new scheme will be adopted to realize the scenic effects in the last act. Moreover, at the four final rehearsals and the first three performances Bayreuth methods will be in vogue. The work will be given absolutely without cuts and there will be an intermission of one hour for dinner after the first act.

After these performances for the benefit of the perfect Wagnerites, cuts will be made in subsequent performances, but not the usual cuts such as are made when the work is presented in America. The *Norns* scene and all the *Waltraute* scene will be retained.

"We have attempted a novelty in the last act, which has always offered insurmountable difficulties," said M. Thessager a few days ago. "We shall use the cinematograph to represent the destruction of the gods, and expect much more realistic results from the scene than have been obtained before."

The scenery, he added, is not copied from German models, but has been designed and painted in Paris.

"We hope to be able to rebuild the stage of the Opéra and put in modern mechanism and lighting apparatus," continued M. Messager, "but it would take months to do so, and the Government insists on the Opéra's being open all the time. We are subsidized to the extent of \$160,000, and are, of course, more or less under Government control. We may be able to arrange it by moving temporarily into another theater. We couldn't possibly be closed in the Summer, because it is in Summer, when foreigners and the people from the provinces are here, that the theater makes the most money, and always with pieces of the regular repertoire. It is fatal to produce novelties in the Summer."

"In April or May Mary Garden returns to sing *Salomé* at the Opéra. This work will undoubtedly be played all Summer, but we shall give it in conjunction with the lightest pieces—the ballet 'Rinaldo' and 'La Fête Chez Thérèse,' one act of which is modern and the other ancient."

"Miss Garden has helped us greatly this season. She has a great vogue in Paris, and all Americans who have seen her as *Mélisande* and *Louise* want to see her as *Juliette* and *Marguerite*. Consequently the theater is packed when she sings. I expect next Summer that her *Salomé* will fill the house many nights each month."

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## ITALIAN OPERA COMPANY SCORES MORE SUCCESSES

Opens Week with "La Traviata," in Which Julia Allen and Torre Appear

Ivan Abramson's Italian Opera Company began the week successfully with Verdi's "La Traviata," and with Milles, Julia Allen, and Bossi, and Mme. Torr  and Archangeli in the leading r les gave one of the best performances in a steadily improving series.

Miss Allen was especially applauded and after the opera was congratulated heartily. Even that sage personage, Charles Henry Meltzer, remarked that the performance gave him much more pleasure than vastly more pretentious productions at the Metropolitan and Manhattan. This gifted artist has been heard successfully in concert with Caruso. Her voice, while not exceptionally powerful, is warm, admirably "placed" and her tone is beautiful.

M. Torr , who was the *Alfred*, has fervor allied with a fine lyric tenor.

Archangeli, who was the baritonic *Giorgio Germont*, is an uncommonly good artist, and sang well in this performance as well as all through the week.

On Tuesday evening "Aida" was given, at the Wednesday matinee, "Carmen," on Wednesday evening "Fedora," on Thursday "Il Trovatore." For Friday "Lucia" was scheduled, for the Saturday matinee "Cavalleria Rusticana" and "I Pagliacci" and for the evening "Giacinta."

Giordano's "Fedora" scored a big success last Saturday evening. Mme. Helena Therry, the new French soprano, was the *Fedora*, and E. Torr  was *Louis Ipanoff*. Mme. Therry proved herself to be a fine actress as well as singer, and made a good stage appearance. Her voice was much better in the second act, and she and Torr  were obliged to repeat the finale of this act to satisfy a well-pleased audience.

Merola had the orchestra well in hand, and received a warm welcome after the interlude in the second act. Some amusement was created by M. Torr , who tested the strength of the swing used in the third act before he attempted to sit in it. The performance was altogether praiseworthy.

### A CALIFORNIA RECITAL

Anna Miller Wood's Pupil Warmly Received at Berkeley

BERKELEY, CAL., Sept. 16.—Anita Parker, soprano, a California girl who studied last season with Anna Miller Wood, the contralto soloist and teacher, of Boston, gave three interesting recitals of songs recently in Berkeley, Mill Valley, and at the Sequoia Club charity concert. She received a most enthusiastic reception. The regular music critics of the San Francisco papers attended and paid the warmest tributes to Miss Parker's artistic singing. Her accompaniments were played by Miss Wood, her teacher, who has been spending the Summer at her former home in Berkeley. Miss Parker will return to Boston with Miss Wood for study during the coming season.

Miss Wood's studio will open October first in Boston under her assistant, Edith Bullard, and Miss Wood will return to Boston the latter part of October.

### French Soprano Here for Tour

Mlle. Courtenay, a French soprano for the last six years connected with the Op ra Comique, Paris, where she has sung many of the lighter r les, as well as *Juliet* and *Manon*, arrived in New York last Saturday to star in the Schuberts' revival of Planquette's last opera, "The Paradise of Mohammed." She will introduce several new songs written for her by Edmond Milla, in which Massenet has coached her.



MME. HELENE THERRY

She appeared as "Fedora" Saturday Night in That Opera at the American Theater, New York

### LHEVINNE'S TOUR

Russian Pianist Will Appear in 100 Concerts Before May

Josef L v nne, the Russian pianist, will undertake his first transcontinental tour, inaugurating it in Hartford, Conn., on October 19. His first New York engagement will be his own recital in Carnegie Hall on Saturday afternoon, October 31, and his New York appearances will be numerous throughout the season. His first orchestral engagement this year will be with the Russian Symphony Orchestra in New York, and in quick succession he will play in the same city with the New York Philharmonic Society, the Boston Symphony and New York Symphony Orchestras. The Boston, Philadelphia and other symphony orchestras have each engaged him for a brace of concerts in their home cities and the balance of his tour e will be given to a series of recitals, ranging from Winnipeg, Man., to New Orleans, La., with a series of twenty-five concerts on the Pacific Coast, opening in Los Angeles, Cal., on March 1. Up to February 1, L v nne will play in the East and Middle West and in February will go South into the City of Mexico where he will play ten concerts. L v nne will remain in America until May next and his tour is under the management of Henry Wolfsohn.

### Nathan Fryer at Vassar

The authorities of Vassar College have engaged Nathan Fryer to give a recital for the students immediately after his first New York recital, which he will give shortly after his first appearance at the Hermann Klein Sunday Concerts. Mr. Fryer's program at Vassar College will include Beethoven's Waldstein Sonata and a group of novelties.

### MacMillen Sails for Europe

Francis MacMillen, the young American violinist, sailed for Europe on the *Lusitania*, Wednesday morning of last week. Mr. MacMillen has been spending the Summer with his mother in Marietta, Ohio, and returns to Europe to fill a series of concert engagements.

### M. H. Hanson Goes to Carnegie Hall

The Carnegie Hall authorities have leased the old administrative offices to the left of the main entrance on Seventh avenue to M. H. Hanson, who will occupy them as soon as they have been thoroughly decorated.

### FANNING OPENS HIS SEASON

Young Baritone and H. B. Turpin Begin Recital Engagements on Arrival

Cecil Fanning, the American baritone, and H. B. Turpin, who is associated with him in his recital work, returned from Paris last week, and lost no time in beginning their season's activities, as they gave a recital on Saturday at the Summer home of Mrs. R. D. Evans at Beverley Farms, Mass. Until the Maine Festival, where Mr. Fanning will sing the baritone r les in "Aida," they will be kept busy filling recital engagements in Ohio.

Their other bookings before Christmas include dates with the MacDowell Society of New York, the Philharmonic Orchestra of Hartford, the Hermann Klein Sunday Concerts in New York, the Enrydice Club of Toledo, O., the Listeners' Club of Providence, R. I., the Rubinstein Club of New York, the Rubinstein Club of Cleveland, O., the Woman's Musical Club of Columbus, O., the Playground Association of Columbus, besides two recitals in Columbus, the Tuberculosis Society of Dayton, O., and many other prominent societies, some of the musical clubs having secured them for the third and fourth return engagements, which attest the impression made during the two years Mr. Fanning has been before the public.

### BERLIN STUDENTS RETURN

Edgar Stillman-Kelly's New Quintet to Be Played in December

BERLIN, Sept. 15.—Earl Bassett, of Anderson, Ind., pianist, has returned home, after three years' study in Berlin, as a pupil of Mme. Stepanoff. He will open a studio in his home town.

Eric Thiess, of Berlin, a pupil of Putnam Griswold, the American basso at the Royal Opera here, has been engaged on a three years' contract for the Hamburg Municipal Opera, to take Allen Hinckley's place. He will sing the principal bass r les.

Bessie Forsythe Callingham, of Atlanta, Ga., who has been fitting herself for seminary work, returned home last month. She passed a special examination in German and took a course in piano under Mme. Stepanoff, and in harmony and composition with Thieme in Dresden.

Edgar Stillman-Kelly's new piano quintet is announced for one of the Waldemar Meyer Quartet concerts in the Singakademie, on December 16. J. M.

### Vienna Offer for Ellen Beach Yaw

PARIS, Sept. 20.—Ellen Beach Yaw, the California coloratura soprano, and her husband, Vere Goldthwaite, have arrived here from the mountains of Austria, where they spent the Summer, living in truly rural simplicity. While the husband cooked the wife sang. They will sail this week for America, where Mme. Yaw will open her season at the Maine Music Festival.

While in Austria they met Heinrich Conried, the former managing director of the Metropolitan, and through him she received an offer of a three years' engagement at the Vienna Court Opera.

### Mrs. Gilhooly Laurie to Play Abroad

PARIS, Sept. 21.—Marion Gilhooly Laurie, daughter of Judge Patrick H. Gilhooly, of New Jersey, who is again pursuing her piano studies here under Harold Bauer, has arranged to make her d but as a professional pianist with a concert at Queen's Hall, London, on November 18, when she will play Rubinstein's Concerto in D minor and the Schumann concerto with the Queen's Hall orchestra under Henry Wood's direction. Afterwards she will return to Paris to give a concert in Salle Gaveau on November 30, when she will repeat the Rubinstein concerto and also

play Beethoven's "Waldstein" Sonata and Debussy's "Estampes." She is now living at the Hotel Majestic with a French bulldog and a French maid. Her parents, who have become reconciled to her ambition for a public career, will come over to London for her d but.

### MISS AUSTIN BACK FROM A VACATION IN MINNEAPOLIS



FLORENCE AUSTIN

New York Violinist, Who Will Be Soloist with the Minneapolis Orchestra This Season.

Florence M. Austin, the young American violinist, who made a favorable impression through her public work last season, will begin her activity this year with a recital at the Waldorf-Astoria on October 27. Following this appearance she will assist Robin Ellis, a dramatic reader, also at the Waldorf-Astoria, on November 27, and on January 31 she will play with the Minneapolis Symphony Orchestra and on the 27th before the Schubert Club of St. Paul. Her other engagements are at Toledo, O.; Fargo, Duluth and cities in Minnesota.

With the Minneapolis Orchestra she will play the Fourth Concerto of Viextemps, and "Hungarian Airs" by Ernst.

Miss Austin has been spending her vacation in Minneapolis and recently returned to New York, bringing with her a violin which has been pronounced to be a genuine Nicholas Lupot.

### Baltimore Pianist Weds

BALTIMORE, Sept. 21.—Edmund Hammerbacher, who has attained prominence as a pianist, was married to Lillian Schrodetzki September 17, at the bride's residence. W. J. R.

Gina Torriani, who will be the *prima ballerina* at the Metropolitan this season, comes from La Scala, Milan.

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## MARY GARDEN MAY BECOME A PRINCESS

**Titled Russian Coming to America  
in January for Singer's  
Answer**

PARIS, Sept. 22.—The rumor is strong in Paris that Mary Garden is to become a princess. The singer herself does not deny that she is contemplating marriage, although she won't admit it yet.

During the last few weeks Prince Mavrocordato, a Russian nobleman who lives in Paris and has a fortune of about \$5,000,000, has been paying marked attention to Miss Garden. He has a box at the Opéra every night she sings, and when she is not on the stage he leaves the theater. He calls at her apartment every day.

Miss Garden and the Prince are frequently seen driving together in the Bois, but what really started the rumor is the fact that the Prince, who has been satisfied with bachelor apartments for years, is now building a palace near the Trocadero, on the Avenue d'Iena.

When Miss Garden was asked to-day if she was going to marry the Prince, she smiled and said:

"I haven't decided. He is coming to America in January, and I must make up my mind by then. Just now I am too busy to marry anybody."

Prince Mavrocordato, who is a prominent figure in Paris society, is said to possess one of the finest collections in the world of eighteenth century English paintings, including pictures by Reynolds, Romney and Gainsborough.

One of Miss Garden's rôles during her coming American season will be *Marguerite* in "Faust," and it has been learned that Oscar Hammerstein plans a complete remounting of the opera after designs used at the Paris Opéra. When the new management took the Opéra last Winter in their first production of "Faust" an attempt was made to get away from the traditional hackneyed scenes of soldiers and chorus. *Valentine's* death, for instance, takes place in the midst of a snowstorm. Miss Garden sang *Marguerite* for the first time at Brussels in the Spring of 1907, and she appeared in one act of the opera in the closing performance at the Manhattan last Spring. Whenever she sings here the Opéra is crowded.

### Hammerstein's Stage Director Here

Jacques Cœni, general stage director of Oscar Hammerstein's Manhattan and Philadelphia Opera Houses, arrived on Tuesday last from Europe, on the *Ryndam*. He was accompanied by his wife, who is known on the operatic stage as Mme. Francesca. Mr. Cœni went directly to the Manhattan, to confer with Mr. Hammerstein.

### Julius Falk's First Concert

Julius Falk, a young violinist who for five years has been giving concerts in the principal cities of Europe, will arrive in New York, October 15, and will give his first concert in Carnegie Hall in November.

## PASMORE TRIO RETURNS TO 'FRISCO

**Talented Musicians Who Have Won Triumphs in Berlin Give  
Concert in Their Home City**



THE PASMORE TRIO

**Mary, Suzanne and Dorothy, Daughters of H. B. Pasmore, Well Known in San Francisco as a Teacher of Singing**

SAN FRANCISCO, CAL., Sept. 19.—Three sisters who left San Francisco as child prodigies returned as mature artists in Century Hall on the evening of September 15, in the "Pasmore Trio." They are Mary, Suzanne and Dorothy Pasmore, who play violin, piano and 'cello, respectively. They have played their way into the inner musical set of Berlin during the past three years, appearing in public there thirty-four times and winning no end of favorable press notices.

The daughters of H. B. Pasmore, the singing teacher, and reared in an atmosphere of music under the best tuition, they would have disappointed their hearers if after their foreign experience they had returned anything less than technically perfect. But intemperament and the finer spirit of the ensemble their work was a delightful surprise. In this they far excelled the best local string quartets of past seasons.

### Mischa Elman Playing in Russia

The famous young violinist, Mischa Elman, found it impossible to fill all the demands made for his services through Europe, previous to his American tour, which opens in December next, and therefore his London agent was compelled to break into young Elman's vacation and send him to Russia to fulfil a long-promised contract. He is now playing in Russia, and returns to London to begin his Fall tour on September 20, every day of which he will play until he sails from Europe for this country the end of November.

"Herr Direktor Dippel" was the name and style of a passenger who came in recently on the *Kronprinzessin Cecilie*. Can this be our old friend General Utility Dippel?—*New York Telegraph*.

### Mr. Becker's Researches Abroad

Gustav L. Becker, the well-known pianist and teacher, while abroad this Summer devoted considerable time to investigating several of the new methods of piano technique. "The aim of these methods," says Mr. Becker, "is by a combined application of the principles of mechanics, acoustics, physiology and psychology to make piano-playing a more natural and direct medium of musical expression than is possible with old, artificial and overinhibited styles of performance."

### Jeanne Franko Back from Europe

Jeanne Franko, the pianist, arrived in New York on September 18, on the *Pre-toria*, from Europe, after traveling extensively through the principal music centers of the Old World.

## LONG TOUR PLANNED FOR MME. NORDICA

**Popular Singer Will Be Heard in  
Every Important City in  
the Country**

R. E. Johnston has already arranged Mme. Nordica's route, as follows: October 7, at Rochester, N. Y.; then Hamilton, Ont.; Warren, Pa.; Erie, Pa.; Youngstown, O.; Parkersburg, W. Va.; Charleston, N. C., and Washington, D. C., for October 15, where she is to dedicate the new Masonic Temple Auditorium. Then she goes to Charlottesville, Va.; Richmond, Va.; Norfolk, Va.; Greenville, S. C.; Columbia, S. C.; Chattanooga, Tenn.; Nashville, Tenn.; Knoxville, Tenn.; Memphis, Tenn.; Paducah, Ky.

Then she goes to Milwaukee, Wis.; Madison, Wis.; Dubuque, Ia.; Minneapolis, Minn.; Valley City, N. D. Then to Denver, November 16; Salt Lake City, November 18; Portland, Tacoma, Seattle, Vancouver, Victoria, afterwards going South to San Francisco, opening in that city on December 13. Afterwards Mme. Nordica will sing at Oakland, San Diego, Redland, Los Angeles, returning East via Texas, and North through the middle West, stopping at Ft. Smith, Pittsburg, Kansas City, St. Joseph, Lincoln, Huron, S. D.; Fargo, N. D.; St. Paul, Richmond, Ind.

Then Mme. Nordica will appear with the Pittsburg Orchestra, singing at Pittsburg, Cleveland and Buffalo, on February 5, 6, 8 and 9. She then gives a recital at Cornell, in Ithaca, and returns to New York, giving her own recital at Carnegie Hall on Saturday afternoon, February 13, afterwards making a short trip through New England, finishing at Symphony Hall, Boston, on Saturday afternoon, February 20.

Mme. Nordica will be supported by her own company, consisting of Emma Showers, pianist; Frederick Hastings, baritone, and André Benoist, accompanist. She will travel in her own private car, the "Plymouth Rock."

### Emmy Destinn Ill in Berlin

BERLIN, Sept. 21.—Emmy Destinn, the dramatic soprano, who goes to the Metropolitan in November, has unexpectedly cancelled her immediate appearances at the Royal Opera here, as, according to an announcement made by the management, she is suffering from the effects of concussion of the brain, caused by a recent accident. She expects, however, to be able to sail for New York on the date originally set and to make a few appearances here before she leaves.

### Harriet Stacey's Summer Engagement

OAK PARK, ILL., Sept. 21.—During the Summer months Harriet Case Stacey again officiated as organist at the Union Park Congregational Church, to the evident satisfaction of the large congregations. The choir soloists are Mabel G. Corlew, soprano; Margaret L. Mulford, contralto; Ernest Peacock, tenor; Helmer A. Melum, baritone. The regular organist is Albert Cotsworth.

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Carrie Jacobs Bond, the Chicago song writer, has returned from a trip to Yellowstone Park.

The Worcester Festival Association enters upon the second half-century of its existence with this year's festival.

Harrison Wild has returned to Chicago from a vacation spent at his Summer home at Plum Lake, Wisconsin.

Mr. and Mrs. Bradley M. Sims sailed recently on the *Hamburg* for Milan, Italy, where they will spend a year studying.

Viola Cole has reopened her studio in Kimball Hall, Chicago, after studying three months with Harold Bauer, in Paris.

Alwin Schroeder, the 'cellist, will make his first New York appearance on November 22 and 24, with the New York Symphony Orchestra.

Lillian Mattice, a Chicago soprano who has been on a concert tour through the Northwest, was married to W. D. Ascoug, a wealthy resident of Seattle, recently.

Julia R. Waixel, who is well known in New York musical circles as a talented accompanist, has returned from the West, after spending her vacation there.

At the recent music festival in Salt Lake City, much honor was gained by Emma Ramsey Morris in two parts, *Carmen* and *Azucena*. She acquitted herself admirably in both.

Charles Talmage Stackhouse, choir director at Maryland Avenue Presbyterian Church, Baltimore, Md., has returned from his vacation and started his third season in that church.

John Spencer Camp, of the Hartford Philharmonic, has signed a contract with H. Godfrey Turner for the appearance of Lilla Ormond, the American contralto, on February 9, next.

Herman Devries, the well-known Chicago vocal teacher, is back in his studio after three months in Paris. During his absence he composed several songs, and wrote a short play entitled "The Farewell Feast."

Leila Livingston Morse, granddaughter of the inventor of the telegraph, a young singer of decided promise, has lately gone under the management of Loudon Charl-

ton, of New York. She will appear exclusively in recital.

Homer C. Cummings, of the New England Conservatory of Music, visited Bristol, Conn., recently, and played the organ in the local Methodist Church. For four years he was instructor of Mary Karlman, the church's present organist.

The list of membership for the Choral Society of Bristol, Conn., has not yet been filled to the requisite number. If enough singers take the matter up, the work of rehearsing will commence early in October in the assembly room of the Library Building.

The Fox-Buonamici School of Piano-forte Playing of Boston commenced its first school year on Monday, September 21, at Steinert Hall annex. The school aims primarily at piano-forte technique, but all supplementary branches will be thoroughly represented.

Owing to the pronounced success which Knapp's "Millionaire Band" has attained at the Palisades Amusement Park, across the Hudson from Greater New York, at Palisade, N. J., it will be kept by Manager A. H. Dexter as the principal attraction for a second week, and will remain until Sunday, September 26.

Five of the members of the Chicago Orchestra have followed in the steps of the Longy Club of the Boston Symphony Orchestra, and formed the Chicago Wood Wind Choir, to give chamber concerts of music for oboe, clarinet, flute, bassoon and horn. Theirs, as yet, is a single quintet, while Mr. Longy's is double.

A school of musical art will be opened in Jacksonville, Fla., on September 26, in the Cable Piano Building, by Madeline Keipp and Bertha Foster. Both Miss Keipp and Miss Foster stand high in their profession, and for years directed the musical department of the Lucy Cobb College at Athens, Ga., and later the College for Women at Tallahassee.

Jessie Leveretta Griggs, soloist of Trinity Church, Waterbury, Conn., and instructor of music at St. Margaret's there, was recently married to Arthur N. Chenoweth, of Middlebury, Conn. During the arrival of the guests at the Congregational Church, Mrs. Anthony E. Abel, of New York, a sister of the bride, gave a piano recital.

Vida A. Byrd, No. 302 East Randall street, Baltimore, formerly an instructor of music at the Peabody Conservatory of Music, will teach piano this year at Dickinson Seminary, Williamsport, Pa. Miss Byrd received her musical education at the Maryland College of Music and at the Peabody Conservatory. She is a graduate of the Easton High School.

Mlle. Romeldi, a Chicago soprano, who fifteen years ago enjoyed some distinction as an operatic artist and retired from the stage upon her marriage to Baron Desadowski, a Polish nobleman, has concluded to return to the stage. She will appear in concert with her sister, Lillian Roehmheld, the violinist, and two Chicago harpists, Clara Thurston and Marie Ludwig.

Richard Urban, a son of Director George Urban, well known musician and leader of many choral societies of Eastern Wisconsin, has accepted a position as a teacher of the violin in an academy at Helena, Ark. The youth, who has scored many triumphs in Wisconsin, received his rudimentary training at Milwaukee, and later studied under several of the European masters.

The choir of St. Patrick's Catholic Church in Baltimore, under the direction of the Organist, Frederick R. Huber, has organized for the Winter's work. Mrs. Arthur W. Carr, of the Easton Music School, has been appointed alto soloist. The other soloists are Mrs. George J. Coy, soprano; Charles A. McCann, tenor; Edward Callahan, baritone; Edward J. Geis, basso.

A new choral society of forty members, made up of the former members of the old Fond du Lac, Wis., Choral Society and other music lovers of that city, has been formed. The services of Dr. Louis Brookes, director and organist at St. Paul's Cathedral and a musician of ability, have been secured, and the new society expects to take up oratorio and opera work and to develop chorus work in the city.

By arrangements just concluded with the Kimball Piano Co., the booking of the pianist, Myrtle Elvyn, for the Central States is turned over entirely to the Philip Ray Agency, Steinway Hall, Chicago. Last year's season was so successful for this young pianist that she has been reengaged wherever she played, and over forty orchestra concerts have already been arranged for her. Miss Elvyn has just returned from her country place on Powers Lake, Wis.

Christine Miller has been engaged as soloist for a number of Teachers' Institutes this Fall. Her season opened August 27 at Carnegie Music Hall, Pittsburgh, where she sang with great success for the teachers of Allegheny county. Superintendent Andrews has engaged this popular contralto for the City Teachers' Institute, November 27, and on December 14 she goes to Washington for three days to sing for the teachers of that county. Miss Miller has booked a return engagement of five days at Waynesburg.

On Sunday evening (September 27) Sousa and his band come to the Hippodrome for a single concert. The band will be assisted by three soloists—Lucy Allen, soprano; Rose Reichard, violinist, and Herbert L. Clarke, cornetist. While Sousa programs invariably please all classes and are always bright and electrifying, Mr. Sousa this season is giving even more attention to them than ever. His latest march, "The Fairest of the Fair" (and is pronounced as one of his best), will doubtless prove an attractive number.

One of the most prosperous of the young musical institutions of the Northwest is the Flaaten Conservatory of Music of Duluth, Minn., under the directorship of Gustav Flaaten. The rapid growth of the school is due to the excellence of the faculty, the best teachers being employed in all branches of music and dramatic art. One attractive feature of the school is the juvenile orchestra, which has a membership of eighty. It is unique, as it shows the pupils of all ages, assisted by the faculty and members of the Flaaten Concert Orchestra.

The Southwestern Conservatory of Music in Dallas, Tex., has secured Arthur H. Pope as instructor of orchestral instruments for the coming season. Clarence Magee, manager of the conservatory, and Mr. Pope have taken up the forming of an orchestral and festival concert society. The organization will carry 116 pieces, and applications have been made by one hundred musicians in Dallas in the first days of formation. Mr. Pope, who was formerly a member of the Boston Symphony Orchestra, and has directed bands in New England and other sections, will direct the orchestra.

Carl Stasny, the Boston pianist, has returned there, after a three months' stay in Europe. He had an enjoyable sojourn at Frankfort-on-Main, and visited Munich and Bayreuth. A reception was given by the president of the conservatory at Frankfort in honor of Mr. Stasny's visit to that city, and in order that there might be appropriate "atmosphere" several compositions by Mr. Stasny's father were played by an orchestra during the repast. The pianist visited his intimate friend, Mme. Carreño, at her home in the Bavarian Alps, where Sophie Menter, the pianist, was also staying at the time.

Through the influence and introduction of Mme. Schumann-Heink, a young Nebraska singer, Howard H. Hall, is to have a benefit this season, in which a number of celebrated artists will participate. The benefit is to take the form of a series of concerts at Lincoln, Nebraska. Each artist will give two concerts, the proceeds from one of which will be given to Mr. Hall to aid him in continuing his musical studies, first in New York and then abroad. Schumann-Heink and Mme. Nordica both expect to give benefits, also Jomelli, Langendorff, Maconda and Lawson, for vocalists, and Spalding and Schnitzer for instrumentalists. The series of concerts is to extend from October to May.

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## Musical Genius Gets a Job

[From the Chicago Tribune.]

A. F. Kingdon, the musical genius, who advertised in *The Tribune* last Sunday for some one who wanted a man with "music on the brain" has a job.

A young man of such originality could not remain long unemployed, not as long as there are many lynx eyed press agents industriously on the job. And then, too, Kingdon, according to several authorities, has an unusually fine voice.

He was employed yesterday by the P. M. Wood Amusement Company to sing two solos in a comic opera called "The Freshman," which will be staged at La Salle, Ill., next Sunday. In the first act he sings "My Pals, My Pipe, and My Stein," and in the second act "Dear Old College Days."

## Paderewski's Patriotism

A curious incident took place at St. Petersburg when Paderewski performed there before a select audience which comprised the Russian Royal family and the leading court dignitaries.

After Paderewski's recital, which created the utmost enthusiasm amongst his audience, the Czar called him to where the Royal party were seated, and said, "Sir, you are the greatest pianist in the world, and Russia is proud to number you among her subjects." Paderewski drew himself up, and looking straight into the Czar's eyes, remarked stiffly: "Pardon, sire. I am a Pole—not a Russian." On the following day the pianist was escorted to the German frontier by the police.—*M. A. P.*



Piper—The varra pest music I never heard whatever was down at Jamie Mac-lauchlan's. There wass fuffteen o' us pipers in the wee back parlor, all playin' different chunes. I thoct I was floatin' in heeven! —*Punch.*

\* \* \*

## The Long-Haired Virtuoso



When playing Beethoven—



Mozart—



Chopin—



Strauss—and



Liszt.—Fliegende Blaetter.

Gateman (at the musical comedy)—Don't you want to come back?

Castleton—No.

"Well, take this pass check, anyway. You can hand it to some chap on the outside."

"My dear fellow, I haven't an enemy in the world."—*Life.*

\* \* \*

Miss Screecher—I wonder if Uncle Jim remembered me when he made his will? I used to sing for him.

Lawyer—Yes, he evidently remembered you—at least your name isn't mentioned in the document.—*Chicago Daily News.*

\* \* \*

An Innocent Error: "Now, here," said the proprietor of the musical comedy, "last

night you gave the last act first. Probably nobody noticed, but it shows lack of system. Don't let this occur again."—*Washington Herald.*

## MARYLAND COLLEGE OF MUSIC BEGINS SEASON

Alfons W. Schenuit Director of Baltimore Institution Which Opened Its Doors Last Monday

BALTIMORE, Sept. 21.—The Maryland College of Music, Alfons W. Schenuit, director, began its twelfth season last Monday. Owing to the growth of the college it was necessary to secure a larger and more commodious building, which is located at No. 1614 Madison avenue. The heads of the departments are Alfons W. Schenuit, Eugene Robert, W. G. Owst, Julius Zech, Albert Furthmaier and Marie P. McLaughlin.

All of the instructors are back except Mr. Owst, who will return from England September 28 and begin his classes. Alfons W. Schenuit, director of the college, is a native of Pittsburg, Pa. Piano, violin and organ were his instruments at the beginning of his career. Among his teachers in piano were Ludwig, Zitherfort, Leipsic Conservatory, Carl Faelton and Mrs. A. K. Virgil. In harmony and composition he studied under W. Noelsch, and organ under Prof. Thunder, of Philadelphia. He was first violinist of the Pittsburg Symphony Orchestra and director of an orchestra of the same city. He was also pianist of the Beethoven Quintet Club of Philadelphia. He is at present organist of the Cathedral.

Mr. Schenuit has appeared in many concerts and piano recitals in Baltimore and other cities. W. J. R.

## Sevcik Pupil Locates in Chicago

CHICAGO, Sept. 21.—Bohumil Michalek, who was a pupil of Sevcik, has recently settled in Chicago. He is an American by birth, but when quite young went to Prague, where he became the pupil of Sevcik, who took a great personal interest in the young man. He later became the confidential friend and assistant of Prof. Sevcik, and finally occupied the post of concertmeister in the New Bohemian Opera. During the coming season Mr. Michalek will appear in concert and recital. C. W. B.

## Hedge Plans Oratorio Recitals

CHICAGO, Sept. 21.—Garnet Hedge has already begun his concert work. A few concerts in Iowa opened his season, and he has arranged an oratorio recital in which he has selected numbers from Bach's Christmas Oratorio, Handel's "Messiah," Haydn's "Creation," Rossini's "Stabat Mater," Mendelssohn's "Hymn of Praise," Barnby's "Rebekah" and Parker's "Hora Novissima." This program will be given by Mr. Hedge in Chicago October 1. C. W. B.

## YOUNG PIANIST'S SUCCESS

Marie D. Umbenhen to Teach After Graduation from Women's College

LUTHERVILLE, Md., Sept. 21.—Marie D. Umbenhen, who recently gave her graduation piano recital at the Maryland College for Women, is a native of Pottsville, Schuylkill County, Pa. She entered the music department of Maryland College in



MARIE D. UMBENHEN

A Native of Pottsville, Pa., Who Is Winning Recognition as a Pianist

1906, and pursued her principal subject, piano, with Director Arthur Oehm. Her subsidiary subjects were violin, with Howard R. Thatcher, who was also her instructor in harmony; and voice culture with A. Lee Jones. Miss Umbenhen is the daughter of Rev. John Henry Umbenhen, pastor of the principal Lutheran Church of Pottsville, Schuylkill County, Pa. She was assisted at her recital by Howard R. Thatcher, violinist. Miss Umbenhen will take up teaching. W. J. R.

## Robert Paul's New Appointment

BALTIMORE, Sept. 21.—Robert L. Paul has been appointed instructor of piano and harmony at the Maryland College for Women, at Lutherville, Md. Mr. Paul graduated several years ago from the Virgil Piano School of New York City. He is an active member of the Manuscript Society of New York, and has appeared before the organization. Mr. Paul is the organist and choir-master of St. Mark's Church, Catonsville, Md. W. J. R.

## Music in Basswood

Ansel Pike is taking lessons on the harp at this writing. He ought to make a success of it, as he is the champion huckleberry picker of Basswood Corners.—Basswood Correspondence *Marion (Kan.) Record.*

## CONTENTS FOR OCTOBER

Louis Moreau Gottschalk, The First American Pianist and Composer, Wm. Arms Fisher; Gottschalk the most Popular of American Composers, W. S. B. Mathews; A Study of Gottschalk's Work, Emil Liebling; Stray Notes on Gottschalk, Wm. L. Hawes; Economical Methods in Piano Practice, VIII, T. P. Currier; The Story of the "Battle Hymn of the Republic," C. A. Browne; The Music Room Beautiful, V. Antoinette Rehmann Perrett; Mme. Cécile Chaminade; Discouragement and Encouragement, Oscar H. Hawley; Teaching Minors, Edna Johnson Warren; Letters to Teachers, W. S. B. Mathews; My Musical Training: A Girl's Talk to Girls, H. Millicent Borden; Recollections of Famous Pianists, J. P. Barnett; An Hour a Day, Thaleon Blake; The Right Way, Philip Davieson; Music for October Study; Suggestions for the Diet of Musicians and Other Brain Workers, Paul W. Sweet. Special Departments for Singers, Organists, Choirmasters, Violinists, the Children. Answers to Queries. Musical News, etc. Also Twenty-Four pages of Music. Price, 15 cents per copy. Subscription price, \$1.50 per year.

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